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G. Donald Harrison, E. Power Biggs, Serge Koussevitzky in the Aeolian-Skinner
in Boston Symphony's Berkshire Festival Hall

The American Organist

SEPTEMBER, 1940

Vol. 23, No. 9 - 25¢ a copy, \$2.00 a year

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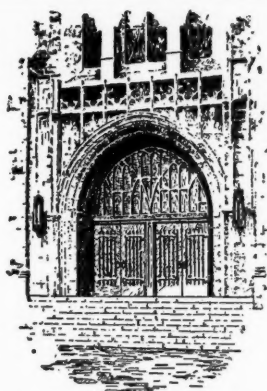
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REPERTOIRE AND REVIEWS

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Organ Music

Roland DIGGLE: *Fantasy-Epilogue*, Gm, 12p. d. (Webster, 75¢). Here is one of the best of Dr. Diggle's organ pieces, based on a splendid theme in the pedals over which the manuals play a flashing ornamentation in toccata-like fashion, the whole making real music, excellent for any recital program and equally suitable for festival services. It has considerable variety of treatment and perhaps materials, but hangs together as a coherent bit of art. The recitalist can use it to impress his audience without distressing them. The piece deserves something better than the colorless registration the Composer has indicated for it almost throughout; if an organ does not have color, let's bury the thing. And of all the registrational monstrosities, the simple 8' & 4' is the worst. It is doubtful if any better organ piece has been published in several years.

Dr. Roland DIGGLE: *The Master Hath a Garden*, G, 4p. e. (White-Smith, 50¢). A melody piece that dodges the commonplace, provides charm for those who have a heart for it (and certainly the man to whom it is dedicated has) and gives a colorist a great deal to work with on an organ of proper size and with proper resources. Some orchestral-like effects are called for by the music even if not by the Composer's registrational indications; after all, what is deadlier than a flute? Possibly two flutes. Here's real music anyway.

William J. MARSH: *Minuet*, Af, 3p. e. (H. Flammer, 50¢). A charming piece whose first measures sound like Beethoven, and indeed that Beethoven theme might have been, consciously or subconsciously, the inspiration for the music. At any rate it is smooth, real music, very simply set. The double-pedal notes may be impossible on most organs, for only the very large ones will have enough pedal registers to work such effects inoffensively. But the music rings true and congregations will like it.

William S. NAGLE: *Rustic Idyl*, G, 3p. e. (Ditson, 40¢). In 6-8 rhythm and somewhat better than that rhythm generally produces. The Composer has real ideas about registration, calling for the natively rich tones of the organ rather than the bald & bare ones; and the piece is so written that full values will be received wherever given by the player. Nothing flashy here, but none the less thoroughly good enough for any recital or service.

A. Louis SCARMOLIN: *Postlude Pomposo*, C, 3p. e. (Presser, 40¢). A simple march, founded on a suitable theme, and given conservative treatment, the whole making good music even if of simple character. It is easier to write a fugue or passacaglia than to write a simple piece like this, for the fugue takes only technical skill whereas music takes a heart and some imagination. It's only a postlude, but, unlike the average sermon, it's not dull.

R. Deane SHURE: *Old Damascus Chant*, Dm, 4p. e. (J. Fischer & Bro., 60¢). More of the Bible pieces with which Mr. Shure started; but still the effectiveness depends upon a combination of the title and the registration. Commonplace Diapason registration would be as unsuitable here as a cake-walk would be for a Sunday morning prelude. The Composer asks for soft strings for the accompaniment and a nasal reed for the solo, both of which are in the right direction. If the player uses his imagination and pictures a road in old Damascus, with a peasant in ancient dress trudging along, he'll hit upon something suitable for color. And how the organ world does need imagination.

R. S. STOUGHTON: *By a Shady Pool*, G, 5p. e. (Presser, 50¢). A graceful melody over the ordinary synchopated-chord & pedal accompaniment, the melody calling for Oboe, the accompaniment for soft strings. Contrast section runs to the

relative-minor, which could be improved upon. However, a review need not try to tell a composer things of value to himself, but rather tries to tell a player whether or not the music makes good; in this case it makes quite good enough for a prelude or postlude, and is the kind most organists should use.

Church Songs

Parker BAILEY: *"God is singing,"* D, D-Fs, e. (Ditson, 50¢). Text by C.R. Piety; for spring season.

Wm. H. BUCKLEY: *"I kneel to pray,"* Df, Df-F, e. (Presser, 50¢). Text by M.G. Pearse.

Bernard HAMBLIN: *"Lead us kindly Shepherd,"* Ef, h, and l. (Galaxy, 40¢). Text not credited.

Lily STRICKLAND: *"Hear us O Father,"* C, B-E, also D-G. (Church, 60¢). "Adapted" text.

Anna P. RISHER: *"My Jesus I love Thee,"* Df, Df-Ef. (Presser, 50¢). "Anonymous" text.

Charles G. SPROSS: *"Blessings,"* Af, D-G. (Church, 50¢). Text by I.D. Ogdon.

General Service Music

A — William BILLINGS: *"Three Fuguing Tunes,"* 24p. me. (Music Press, 25¢). Three early-American compositions edited by Dr. Clarence Dickinson, representing some of the earliest music composed in America. The titles are: *"Creation,"* on a text by Watts; *"When Jesus wept,"* text from the New England Psalm Singer of 1770; *"Be Glad Then America,"* text from The Continental Harmony book of 1794, a patriotic "anthem for fast day." The publishers, Music Press Inc., have already been introduced to T.A.O. readers (see June page 188).

THE PIANO

A book by Albert E. Wier

• 6x9, 467 pages, cloth-bound, no illustrations. (Longmans, Green & Co., \$3.50). The full title is *The Piano: Its History, Makers, Players, and Music*, and it "has been planned to include all subjects pertinent to the piano," in fact "every important subject respecting the piano." The main sections are devoted to the history and construction of the piano, development of piano music, piano teaching, piano technic, piano interpretation, piano in ensemble music, art of two-piano playing, bibliographical dictionary, dictionary of pianists, and the piano in records. Separate chapters discuss early keyboard instruments, history of the upright piano, player pianos, materials used in making pianos, care and tuning, list of American and foreign manufacturers, harpsichord composers, contemporary piano composition, methods of famous teachers, class instruction, individual instruction, phrasing, methods of memorizing, sight-reading, accompanying, etc. With his accustomed thoroughness, Mr. Wier has thus given to the piano world a work of outstanding merit, invaluable to everyone who plays the piano, definitely essential to all who teach piano-playing, and valuable also to organists.

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SERVICE PROGRAMS

Column closes the fifth day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

CHRISTMAS MATERIALS

The most recent Christmas programs available are those of Christmas 1939 which are here drawn upon. We try to show the services of the most famous organists and those giving the most interesting programs, varying the organists as much as possible from last year's list but making no effort to compliment individuals by including their programs merely to avoid being accused of playing favorites. Some fine services are discarded because the printed calendars were entirely too indefinite; merely ascribing an anthem to traditional or English is not sufficient identification for our purposes. Gruber's "Silent night" and similarly beautiful but thoroughly known favorites have been omitted. Anthems and carols only have been included; the selections are from an organist's entire set of Christmas-season programs unless otherwise noted. And glory be, more organists have taken the trouble to indicate that all-important item—the publisher. The manner of printing here will clearly show such programs as include organ and choral numbers; in such the organ music is listed with the composer first, choral music with title first.

• PAUL CALLAWAY

*Cathedral, Washington, D. C.

Shaw, How far is it
Brewer, Prince of Peace
ar.Thiman, Holly and ivy
ar.Shaw, I sing of a maiden
Strickland, Corpus Christi (boys)
Willan, The Three Kings
ar.Barrow, Good Christian men
Willan, While all things were in quiet
Willan, Who knocks so late
Kastalsky, O gladsome radiance
Elgar, Light of the world

• DR. CLARENCE DICKINSON

*Brick Presbyterian, New York
Carols of Many Nations

English, Song of the Nativity
Tyrolese, Who knocks so loud
Bohemian, Still grows the evening
French, Angels o'er the fields
American (Staley), What can this mean
English, First nowell
Lithuanian, What a wonder
Russian, Snowbound mountains
Spanish, Hasten children one and all
Swiss, O God of love

• DR. C. HAROLD EINECKE

*Park Congregational, Grand Rapids
Complete Candlelight Service

Dinelle, Christmas Pastoral
O Bethlehem, Murray
Lullaby for Christmas, Lockwood
j. Hymn for Christmas day, Goss
j. He shall feed His flock, Handel
God rest you merry, ar.Lefebvre
While by our sleeping flock, Jungst
Christmas Story, Goldsworthy
j. Christmas Lullaby, Mozart
Carol of the bells, Leontovitch
j. Westminster Carol, French
Lo how a Rose, Praetorius
Hallelujah chorus, Handel

• MARY ANN MATHEWSON

First Presbyterian, Passaic

Bach, How shall I fitly greet Thee
Handel, And the Glory of the Lord

ar.Holst, Lullaby my liking
j. 15th cent., I saw a fair maiden
ar.Riedel, Come all ye shepherds
ar.Shaw, Unto us a boy is born
ar.Kountz, Alleluia

ar.Black, As lately we watched
• CLAUDE MEANS

*Christ Church, Greenwich

ar.Nunn, Bring a torch
Beach, Around the Manger
Bach, Break forth O beauteous
ar.Means, Rejoice and be merry
ar.Dickinson, A heavenly song
ar.Dickinson, A story fair
Lehmann, No candle was there
Berlioz, Shepherds' Farewell
• E. H. and M. G. MIRANDA
First Methodist, Lincoln, Ill.
ar.Stainer, Shepherds shake off
ar.Riedel, Angels and Shepherds
ar.Riedel, Let all men sing
Handel, And the glory
Miranda, Christmas Lullaby (trio)
Fischer, Song of Mary
Miranda, On barren hills
Dickinson, Shepherds Story
Handel, Hallelujah Chorus
French, Gloria in Excelsis Deo

• CARL F. MUELLER

*Central Presbyterian, Montclair

Luther, From heaven above
Praetorius, Lo how a Rose
ar.Butcher, Cherry-tree Carol
ar.Dickinson, Who knocks so loud
ar.Gaul, Stars lead us ever on
Cornelius, The Three Kings
ar.Dickinson, Song of the angels
j. ar.Kountz, Alleluia
Dickinson, Shepherds Story
w. Schubert, Lo in a manger
Kennedy, Little Christ Jesus
w. Gevaert, Sleep of Child Jesus
Attey, Sweet was the song
ar.Schindler, Adoration of Shepherds
m. Gaul, March of Wise Men
Bach, O Savior sweet

• DONALD F. NIXDORF

*East Congregational, Grand Rapids
Candlelight Service

Bach-g, Break forth O beauteous
York, Sing we noel
Christiansen-va, Lullaby on Christmas
Leontovich-c, Carol of the Bells
Branscombe-j, Wreath the Holly
Dickinson-h, Shepherd's Story
ar.Dickinson-h, O nightingale awake
Black-h, Let carols ring
ar.Krone-c, Birds and Christ Child

Service was given twice, at 5:30 and 7:30; admission by ticket, with hundreds turned away from both services; five choirs. Instrumental music by string quartet, and many very unusual features in the service impossible to describe here.

• RAYMOND NOLD, Director ERNEST WHITE, Organist

St. Mary the Virgin, New York
Benevoli, Sing O ye heavens
Palestrina, Alma Redemptoris Mater
ar.Gaul, Now the holy Child
Praetorius, Noble stem of Jesse
Ebeling, All my heart this night
Darke, Love came down
Darke, In bleak midwinter
Davies, The Blessed Birth
Victoria, O magnum mysterium

• CHARLES A. REBSTOCK

*Covenant Presbyterian, Cleveland

Pergolesi, Gloria in Excelsis
Richards, Christmas Bells
Bach, Beside Thy cradle
Besly, Shepherds had an angel
Schultz, O come little children
Hageman, Christmas Eve
Clokey, Sometimes I rest me
Marryott, Come shepherds come
Candlyn, Sleep holy Babe
ar.Black, Let carols ring

Voris, When I view the Mother
ar.Gaul, Balkan Candle Carol
Franck, At the Cradle
Boughton, Holly and ivy
Reger, Virgin's Slumber Song
Branscombe, Wreath the holly
Howorth, Sleep holy Babe
ar.Gaul, Christmas snows of Sweden
Hagen, Morning star
Humperdinck, Light of God

• G. DARLINGTON RICHARDS

*St. James Church, New York
Candlelight Carol Service

Richards, The Friendly Beasts
Richards, The Christmas Bells
ar.Broughton, Holly and ivy
Dickinson, Shepherd's story
Fish, Fair snow and winter wind
ar.Gatwood, Shepherds shake off
Saboly, Bring a torch Jeannette
• MORRIS W. WATKINS
Church of Savior, Brooklyn
Candlelight Carol Service

Warren, Long years ago
Barnes-g, Thou little Joy of heaven
ar.Shaw-h, Good King Wenceslas
Hunt-ls, Moon make a halo
Warlock-h, On a winter's night
Williams-ls, We've been awhile
Franck-r, In His swaddling clothes
ar.Work-j, Wasn't that a mighty day
Friedel-l. Sweet was the song

• DR. DAVID McK. WILLIAMS

*St. Bartholomew's, New York

Handel, He shall feed His flock
Rachmaninoff, Gloria in Excelsis
Holst, Of one that is so fair
Mackinnon, Sleeps Judea fair
ar.Erickson, Deck the hall
Fogg, Carol of the Little King
Dickinson, Shepherds' Story
Webbe, Today the Christ is born
Bach's For Us a Child is Born

• MERL D. WILLIAMS, Director

John K. Christensen, Organist
*Ascension Lutheran, Milwaukee
Candlelight Service

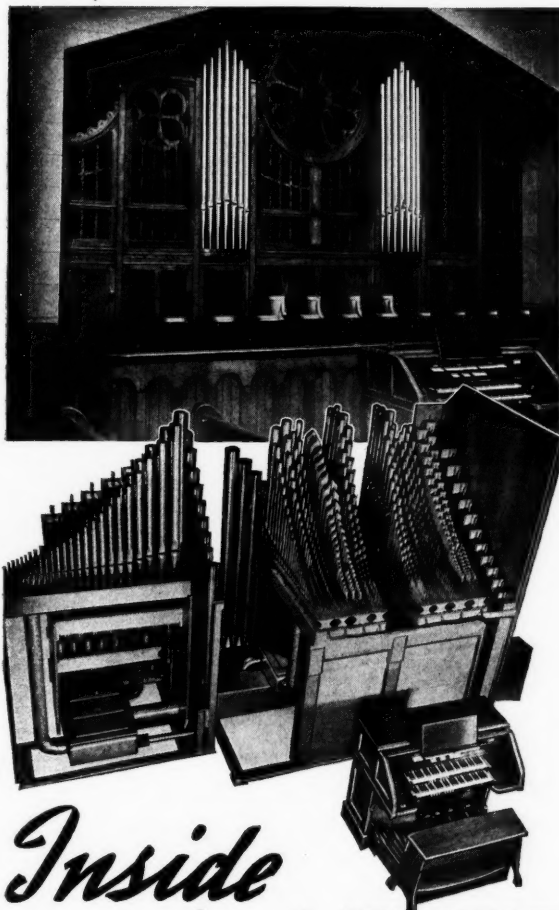
Arkhangelsky-vk, Blessings of peace
Warrell-co, Bethlehem Night
Cain-vh, Carillon
ar.Matrvott-ur, Come shepherds come
Snow-ur, Sleep holy Babe
Jones-c, Glory to God
j. Bortniansky-j, How greatly Thou
j. Hamblen-vc, The Mystic Star
ar.Christiansen-va, From heaven above
ar.Sergei, My God and I
Mozart-ur, Christmas Lullaby

The service, given twice on Dec. 3, had to be given for the third time, Dec. 7.

CHRISTMAS ORGAN MUSIC

The following selections are taken from all available programs, to represent possible Christmas organ music of appropriate character. Pieces like Dethier's Christmas that have both a Christmas title and an absolute Christmas flavor are all too rare. We omit the many Bach chorale preludes with Christmas titles, as being already in the minds of our readers.

Bach-Gounod, Ave Maria
Bonnet, Rhapsodie Catalane
Buck, Holy Night
Chubb, Shepherds Carol
Daquin, Noel
Dethier, Christmas
Diggle, Christmas Carologue
Dubois, March of Magi
Edmundson, Christmas Suite
From Heaven Above
Gaul, Noel Normandie
Guilmant, Berceuse
Noel Ecossais
James, Fete
Poister, Bohemian Carol
Shaw, Adeste Fidelis
Yon, Christmas in Sicily
Gesù Bambino



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 "Missionary Hymn")20
 1087 Crown of Freedom (melody from Holden's
 "Coronation") text by Edward Howard Griggs20

CARL ENGEL

- 900 God Rest Our Glorious Land06

CHARLES WOOD

- 1142 Summer Ended20
 1147 Expectans Expectavi15
 1155 O Thou, the Central Orb16
 1205 O Thou Sweetest Source20

FATHER FINN

- 1329 Alleluia—Benedictus10

DON MALIN

- 1337 Let the World in Every Corner Sing15

E. T. CHAPMAN

- 1191 All Creatures of Our God and King20
 1123 God Be in My Head10

WALTER PARRATT

- 1151 Tears for the Good and True15

NOEL PONSONBY

- 1156 Compline Hymn10

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

A—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.g.cq.qc.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.t.b.h.i.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated).

o.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

• INDEX OF PERSONALS

a—Article.

b—Biography. m—Marriage.

c—Critique. n—Nativity.

h—Honors. o—Obituary.

r—Review or detail of composition. p—Position change.

s—Special series of programs.

t—Tour of recitalist.

—Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p.—3 pages, etc.

p—Piano. 3-p.—3-part, etc.

Hyphenating denotes duets, etc.

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SEPTEMBER 1940

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Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond, N. Y.

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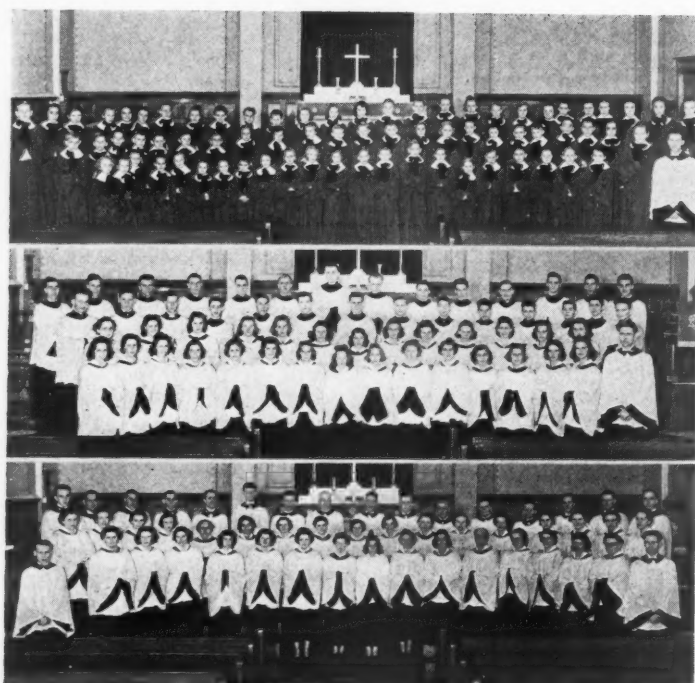
RICHMOND STATEN ISLAND

Phone: Dangan Hills 6-0947

NEW YORK CITY



MERL D. WILLIAMS
Director



DOWN THROUGH THE AGES

The three choirs of Ascension Lutheran, Milwaukee—Junior, Young People's, Senior—
inclusive of all ages from seven upward.



JOHN K. CHRISTENSEN
Organist

THE AMERICAN ORGANIST

September, 1940

Choir System of Ascension Lutheran

By WALTER O. LUEDTKE

WHEN our congregation erected a new church in 1923 a movement was started to reorganize the choir, consisting of no more than a dozen members, lax in attendance. The only other singing group in the church was a group of boys organized in November each year to sing carols on Christmas eve in the streets, homes, and hospitals, disbanding immediately after Christmas; first organized in 1910, these carol boys achieved recognition as the first group of the kind in America. They won distinction also by singing over long-distance telephone from state to state in the days before radio.

This is our third church edifice; choirloft is a rear balcony; organ is a 3m Wangerin-Weickhardt. A two-story parish house with basement is connected to the church, offering plenty of rooms for choirs and other organizations.

A letter was sent to all families in the parish willing to support or take active part in the new choir. Thirty active and associate members turned out. A president, vicepresident, secretary, treasurer, and librarian were elected. An organist-director had already been engaged. This was the beginning of our Senior A-Cappella Choir. Rehearsals were held once a week and the choir sang anthems on alternate Sundays and special occasions. Funds for music were donated by the associate members, who pledged financial support for the first year. The choir was organized with the understanding it would be a volunteer self-supporting group.

After five years, robes were secured, the money being raised through concerts, entertainments, theater parties, donations, etc. Standard black poplin academic gowns, with a rather full shirring at the yoke, were purchased; men's and women's were identical, the only difference being that the women wore a sort of Buster-Brown collar, the men wing-collars with black bow-ties. With the advent of robes, came the processional and recessional. The choir began to take a renewed interest in their work.

In a year or two a Children's Choir was organized, under the leadership of the woman who had been directing the carol boys, and this later developed into a Young People's Choir.

Senior-choir membership remained at about 25 or 30 during the twelve years following its organization. Balance and excellence of singing were striven for, rather than a large group. The major music events each year were a Christmas candlelight-service given two or three weeks before Christmas, and a spring concert. During this period the choristers received their first taste of unaccompanied music, in singing Christmas carols.

During this period also the Church Council (thirty-five men

The complete story of how a Milwaukee church built and maintains its unique system of three volunteer choirs, all specializing in unaccompanied singing, and self-supporting with the aid of choir-envelopes included in the congregation's set.

constituting the governing body) decided to select someone within the senior choir to represent the choirs on the church council, and I was appointed chairman of the music committee. Choir problems, suggestions for improvement, selection of an organist, encouragement and development of church music, are some of the things that come under this committee's jurisdiction. A report is made each month by the chairman to the council, concerning the activities of the choirs. The senior-choir president is vicechairman of this committee, and as many other members as desired are appointed.

Senior choir held monthly business meetings, was self-supporting, had its own treasury, and was practically self-governing. Minutes were kept and rules established during the turbulent '20's and early '30's. Finally it was decided to go over the minutes of all meetings, pick out the rules which had been found practical, discard what was obsolete, and adopt a constitution for self-government. The constitution bound the group closer together; it was a source of authority when disputes arose; it was a quick and practical way of showing new members, new officers, or a new director how the mechanics of the choir were carried on.

It was deemed advisable in 1935 to employ an assistant pastor who could combine his pastoral duties with those of director of music. A young pastor was engaged who had been a member of the St. Olaf choir and had had considerable experience directing choirs in his college days. We liked his ideas and told him to go ahead. Soon we had a Young People's A-Cappella Choir of fifty voices. He thoroughly canvassed the Sunday-school and a year later organized a Junior A-Cappella Choir of fifty voices, ages 7 to 14 years. These two choirs, with the Senior Choir, now constitute a sort of choir school which a singer may enter at the age of seven and progress until the senior choir is reached. Three choirs seem sufficient for our present needs; we see no necessity for more. Young people's choir includes the age group from 14 to the early 20's, a rather difficult period; there is a considerable turn-over here, as students leave town to attend college, or become established in some work which makes it impossible for them to continue.

Our organist, John K. Christensen, came to us when we

switched over to the unaccompanied idea. Although only seventeen years old, he quickly proved himself capable and efficient.

Senior choir assisted and encouraged the young people's choir in getting established. Black poplin cassocks were sewed by mothers of the young people, and the senior-choir library was thrown open to the new group. When these two groups combined, the effect of so many black robes was too somber and we began to think about white surplices. Through substantial donations and a surplus in the senior-choir treasury, we were able to outfit both choirs with white washable silk surplices. Dressmakers were engaged to make these surplices, to insure uniformity. Expensive, yes. But we have something! We had misgivings as to the practicability of using silk, but we have found silk surplices very practical. They hang in soft folds, do not wrinkle easily, and only two or three launderings are required each year. Each chorister is responsible for the condition of his robe and surplice. We have no formal guild of choir mothers, the choirs preferring as much as possible to take care of their own affairs. With the surplices over the black robes, there is very little noticeable difference in the general effect when the senior and young people's choirs are combined in a concert or special service.



LIGHTING THE CANDLES

Members of young-people's and junior choirs preparing for candlelight service; photo copyright by Milwaukee Journal.

After two years our director of music resigned to accept a pastorate in another city and we engaged our present director, Merl D. Williams. A director of music in one of our local highschools, he had received his Master's degree from Columbia University and had done graduate work at Juilliard. He approved our set-up, and senior-choir membership was brought up to 55, young people's to 70, and junior choir to 75. No further expansion is contemplated, as larger groups would be rather unwieldy with our facilities.

A special platform was built for concert purposes, when the choirs sing from the front of the church. The junior choir was outfitted with red robes (color known as Dubonnet) with starched Buster-Brown collars and soft black silk bow-ties; the church council appropriated the money and the mothers of the juniors sewed them. Mimeographed instruction-sheets

and patterns were given to eliminate variance in tailoring; the result was far better than anticipated.

Unaccompanied singing is much more than a fad here in this city of 800,000, where all highschools and colleges have unaccompanied choirs. In addition there are four interdenominational unaffiliated adult groups, three mixed and one men's, which specialize in unaccompanied singing. After the very excellent training singers get in the schools, what satisfaction can they receive from singing in an average church choir? If the Dr. Pedalthumpers are numerous in the organ world, some small consolation can be derived from the fact that they are outnumbered by the Screechers, Groaners, Sharpers and Flatters in choir ranks. Why not expose them through unaccompanied singing—and incidentally give the Miss Soosies and Dr. Pedalthumpers the haloes many of them deserve?

If unaccompanied singing is monotonous, it is a fault of the director: poor interpretation; lack of showmanship; not enough contrast in choice of music; too lengthy a program; poorly trained singers. At least in unaccompanied singing there is much more chance for the long-suffering congregation to understand what the singing is about. Often the messages contained in anthems are completely lost because of the over-use of accompaniment. There is plenty of good choral music which should be sung only with accompaniment; we make use of it for contrast occasionally.

Any person is eligible to membership in our choirs after first passing a test given by the director. We prefer to have members of our own congregation, but unaffiliated persons are equally welcome and many such have been brought to membership through singing in the choirs. Members of other church choirs who wish to join are first required to clear themselves with their own churches and choirmasters. There is a certain type of drifting singer, dissatisfied with his own choir, apt to be a troublemaker, with no sense of loyalty to a church, ready and willing at any time to drift off into another choir; we discourage this type from joining our groups.

After a month or more on probation a singer is formally accepted into one of the choirs. Our most important rule is that of regular attendance at rehearsals and services. None of our singers is paid; soloists and all others are volunteer. An accurate record is kept of attendance. Only one absence a month is allowed without an excuse; anyone violating this rule may be dismissed. Excuses are granted only for illness, work, or absence from town. Disputes over the validity of excuses are decided by the choir officers. With everyone abiding by the same rules, the attendance problem has been solved.

There was a time in our history when it was a case of "come when you can and go if you must." Before long we didn't know who were faithful and who were fair-weather friends. Our present rather stringent attendance rules were absolutely necessary. There is no question now as to what constitutes membership in the choirs.

The choirs rehearse once a week; the juniors after school on Thursdays, 4:15 to 5:15; young people on Thursdays, 6:30 to 8:00; seniors on Fridays, 8:00 to 10:00. A short intermission is given the seniors during rehearsal. Special rehearsals are called by the director when necessary. Our organist acts as accompanist at rehearsals of the young-people's and senior choirs.

As our director and organist are not full-time employees of the church, there is no time to be wasted. Rehearsals must be carefully planned in advance, with a heavy schedule such as we have. The choirs are on the job ten months of the year, disbanding the last Sunday in June and resuming directly after Labor Day. Difficult parts are sometimes worked out by the groups, going to separate rooms and rehearsing their parts until learned.

A year ago it was decided to memorize all concert music, and this music is taken home by the members; other music is passed out only at rehearsals. Some choristers at first

demurred in the matter of singing concert music from memory, but it can be done. The director is sure of "having the eyes" of all and the result is a far better interpretation. No one would think of going back to the old system. It is a matter of pride with the singers to memorize their concert music.

Directors and organist are paid by the church, but the choirs are responsible for the purchase and upkeep of their robes, music, and all other expenses, such as publicity, programs, decorations, etc., incidental to concerts and recitals. Our church traditions forbid the sale of tickets for any affairs in the church; we depend on voluntary offerings to defray expenses. Our congregation uses the envelope system, and special envelopes for senior and young-people's choirs have been inserted in the boxes of envelopes which go yearly to each member of the congregation. When the choirs give a concert all contributions in these special envelopes, and the loose offering, are turned over to them. Senior and young-people's choirs maintain separate treasuries, and the proceeds and expenses of concerts are split on a 2/3-1/3 basis.

A donation is usually made to the junior choir from concert proceeds. Junior-choir funds are kept in a separate account by the treasurer of the senior choir and disbursed on authority of the officers of the senior choir. Members of senior and young-people's choirs pay dues in January, \$1.00 a year.

The majority of the special choir-envelopes are turned in at concerts; the balance come at various times during the year at regular services, thus providing a little additional working-capital constantly coming in. Separate treasuries, we find, instill a sense of responsibility and a feeling of independence and pride in the members for their respective choirs, and simplify the matter of little outings or occasional parties. It isn't necessary for the choristers themselves to dig into their pockets to any great extent to pay for these affairs, the money being taken from their own treasuries. At times there is a surplus for numerous other worthy projects within the church. The choirs confine their efforts strictly to church music and do not compete with organizations presenting plays or other entertainment.

Socials are held once a month during the year, after a rehearsal, and picnics are given during the summer. There isn't much time for socials, however, and we depend upon the work itself to keep our groups interested and active. Business meetings are also held once a month, and various committees, such as Visiting, Membership, Publicity, Attendance, Maintenance, Robes, etc., are on the job to keep the wheels turning.

Choice of new music is left in the hands of the director; but the organist and music-committee chairman offer suggestions and the members themselves are on the watch for suitable anthems. Processional and recessional are chosen by the director each Sunday according to the character of the service and season of the church year. Two other hymns usually included in our morning service are selected by the pastors.

There is practically no repetition of anthems during the year. A solo is used after the offertory each Sunday. During the past two years a dozen or more soloists have been developed from the ranks of the choirs, anyone possessing more than average vocal ability being given individual attention by the director. We are building up a library of solo music suitable for all types of voices. It is surprising, to say the least, what talent lies dormant in a group of volunteers. Special attention given to individual soloists cannot but improve the work of a group in its entirety. Our only regret is that we cannot employ our director and organist full-time.

Our order of service is that used in most of the large Lutheran denominations throughout the country, except that the music of our responses, which is sung in unison by choir and congregation, differs from that of any other Lutheran church. The music of the liturgy is no longer published and the origins of some of the responses are lost. Recently, when reduced to

only one soiled, dog-eared, annotated copy, made up from clippings from various hymnbooks and much of it written by hand, our director and organist got together and made sixteen mimeograph stencils of our liturgical music, so that now we have 100 copies, which makes it possible, if we wish, to sing



AT THE SPRING CONCERT

Three members of the senior choir of Ascension Lutheran at the spring concert; photo copyright by Milwaukee Sentinel.

the liturgy in harmony. We doubt the advisability of this, however, as we feel that the congregation would sit back and listen instead of singing in unison with the choir. The more the members of the congregation take part in the singing, the more the liturgical part of the service will mean to them.

Several years ago the use of hymnals was discontinued in our Sunday morning service. A printed bulletin is used instead, giving the words of the complete service, the sermon topic, hymns, titles of organ music, anthems, solos, and the announcements.

Our church was not built with a processional in mind; however, we adapted ourselves to the conditions and the result is a "different" processional. The choir enters from a side door about a third from the front, on the right side of the church, walks in single file to the front and over to the center aisle, and comes down the center aisle in pairs, marching toward the back of the church and up into the choirloft at the rear, the women leading, men following, the singers arranged according to their height. The congregation sings all verses of the processional and recessional in unison with the choir. It is a long church, and an interlude or even an entire stanza is played between the stanzas sung, in order to avoid unnecessary repetition of words. A lively tempo is essential.

The recessional is handled in the reverse way. While the organist plays a stanza the choir moves quickly and quietly downstairs to the rear vestibule and proceeds down the center aisle in pairs to the front of the church, where single-file formation is again used across the front of the church, down the narrow right aisle and out the side door. An amen is sung after the recessional, from a hallway into which the choristers pass as they leave the church.

A year ago our ever-expanding congregation so congested our Sunday morning hour that it was deemed necessary to have a dual service every Sunday morning. Since September 1938

we have had two services each Sunday, at 9:00 and 10:45, identical except that the young people's choir is present at the early service and the senior choir at the later. An additional load was thrown on director, organist, and choirs. The young people's choir had not been organized long enough to have an extensive repertoire and it meant a bigger burden for them, with, for the time being, more concentration on simpler music, to avoid repetition of anthems. They came through splendidly and proved themselves able to sing many of the anthems used at the later service by the senior choir. The dual-service arrangement gives the young people's choir a very definite and responsible position, which is desirable where more than one choir exists in a congregation.

Junior choir sings on special occasions, has a concert of its own each year, assists with a group of numbers at concerts and candlelight services, and provides the choral music for children's Easter and Christmas services. They have continued the custom of Christmas carolling originated by the carol boys so many years ago.

The opportunities for choral music in our church are endless. In addition to two services every Sunday we have evening services every Wednesday during Lent, at which the senior and young-people's choirs alternate in providing the anthems, processions, and quartets used on these occasions. There are services every night except Saturday during Holy Week; a three-hour service on Good Friday; an Easter sunrise service, which custom originated with our congregation in 1904; a midnight service on Christmas eve; and various children's services. There are many Friendship Hours on Sunday afternoons during the winter and spring months, which include on the program soloists or vocal or instrumental ensembles of one kind or another.

The big music event for the choirs is the candlelight service given yearly since 1928. This type of service is popular in Milwaukee; scores of them are concentrated into the weeks preceding and following Christmas. Ours is given the first Sunday in December. For the past several years it has proved so popular that it has been necessary to give it at 4:30 and again at 8:00—and hundreds are still turned away at both services. Giving it as early as the first Sunday in December, we include music of the Advent as well as of the Christmas season and the program is more flexible than if confined to Christmas music alone.

Briefly described, after a suitable organ prelude, the 125 singers of the senior and young-people's choirs enter the darkened church in processional, singing "O come all ye faithful," and carrying lighted candles, symbolizing the coming of Christ as the Light of the World. They surround the entire church auditorium—side, back, and front aisles—and remain stationary while the 75 junior-choir members enter and remain standing in the center aisle. There is complete silence while all turn toward the altar for the Scripture reading and prayer. The processional is then recommenced, candles are extinguished at the back of the church, senior choir takes its place on the platform in the chancel, and the other choirs leave at the rear to reenter again from a side door in the chancel when their turn comes on the program. Each choir appears separately and in combination with the other choirs, appropriate organ or other instrumental selections are interspersed, and usually we end with a grand climax combining the three choirs and organ, after which the Benediction is pronounced, the choirs sing Lutkin's "The Lord bless you and keep you," and leave the church in recessional. With a rehearsal or two we have found it possible, with our organ in the balcony at the rear of the church and the choirs in the chancel, to use the organ and other instruments in combination with the choirs.

We use every means of publicity possible in advertising our music events. Announcements are made orally at all church gatherings and are printed in the bulletins. Paid advertisements are inserted in the newspapers and they have reciprocated by printing a special article covering a concert, if the

event is properly outlined for them in advance, and are obliging about printing occasional photographs of our groups. In addition we have our own church paper, mailed to all families in the congregation monthly. Posters are made by choir members and placed in the church and in the store-windows of members and friends of the congregation. We have compiled a mailing-list of individuals and groups outside the congregation, and programs are mailed to them in advance.

Printed programs are used at all concerts and recitals. The words of the anthems are printed on the programs, not because we are lax in diction, but because we believe this adds to the enjoyment of the listeners, helps put them in proper mood for what is coming, and educates them musically. For the same reason program-notes are printed covering the organ music included.

Since 1923 we have had an organist-director, two women directors for the children's choir which became our young people's choir, two directors of music, and our present organist. Each has contributed something of definite and lasting value to the music of our church. Our pastor, the Rev. E. S. Hjortland, and assistant-pastor, the Rev. Gordon C. Langlie, are a constant source of encouragement. The church council has always done everything in its power to assist, and has been open-minded about innovations.

ASCENSION LUTHERAN REPERTOIRE

Prepared by WALTER O. LUEDTKE

The following is virtually the complete anthem repertoire of Ascension Lutheran A-Cappella Choirs, Milwaukee, Wisc., for the past four years; a few Christmas and Easter anthems common to all repertoire have been omitted, also a half-dozen manuscript numbers not available to others.

Hyphenated to the composer's name is the key-letter indicating the publisher; full Key to Publishers will be found on January page 4.

*After a title indicates an arrangement. Next in order after the titles are:

3, 5, 6, etc., meaning 3-part, 5-part, etc.

h, indicating humming; s, a, t, b, indicating incidental solos for soprano, alto, tenor, bass; o, indicating an accompanied number (all others were done unaccompanied).

Next in order are e, d, m, meaning easy, difficult, and moderately difficult.

A, C, E, G, L, T, indicate anthems for Advent, Christmas, Easter, Good Friday, Lent, and Thanksgiving.

S, Y, J, indicate the anthem was sung by the senior, young-people's, or junior choir, or by each of them or combinations of them.

x at the end of the line indicates the anthem has not been used during the past two seasons.

Arcadelt-e, Hear my prayer—m-L-SY

Arensky-h, Praise the Lord—8-m-S

Arkhangelsky-vk, Blessings of peace—8-m-S

Bach-vb, Beside Thy cradle—m-C-Y

-d, Come Holy Spirit—m-SY

-va, Come soothing death—e-L-SY

-d, Death I do defy thee—5-d-L-S

-e, God my King—m-S

-d, Jesu priceless Treasure—e-SY

-e, Rejoice ye Christians—m-SY

-va, Song of Praise—m-SY

-e, Up my heart—m-E-SY

Baird-h, Easter Alleluia—8-m-E-SY

Balakireff-vk, Rejoice my soul—8-m-S

Beethoven-va, Heavens resounding—m-SY

-va, 'Tis the evening's holy hour—m-Y

Bortniansky-g, Cherubim Song No. 7—e-SY

-c, Glory to God—6-d-C-S

-j, How greatly Thou art—3-m-J

Brahms-g, O cast me not—d-S

Burleigh-r, Were you there*—7-h-m-G-SY

- Burney-g, Alla Trinita*—e-S-x
 Butcher-o, Let all mortal flesh*—o-e-SY
 Byrd-e, Ave Verum Corpus—d-L-S-x
 Cain-va, I heard the bells—8-m-C-S
 -g, In the night Christ came—8-h-m-L-S
 Christiansen-va, Aspiration*—8-h-s-d-S
 -va, Beautiful Savior*—8-h-a-m-SYJ
 -va, Behold a host*—m-SYJ
 -va, Be true—e-Y
 -va, Brethren*—s-m-Y
 -va, Built on a Rock*—8-b-m-SY
 -va, Clap your hands—d-S
 -va, Dayspring of eternity*—8-b-m-Y
 -va, Fairest of Roses*—m-SYJ
 -va, From grief to glory—8-d-S
 -va, From heaven above*—8-t-d-C-S
 -va, Hallelujah to the Lord—m-SY
 -va, Lamb of God*—e-LG-SY
 -va, Light of Light—sa-o-e-SY
 -va, Lord of Spirits*—h-s-e-SY
 -va, Lost in the night*—8-h-s-d-S
 -va, O Sacred Head*—6-e-LG-SY
 -va, Praise to the Lord*—8-m-T-SY
 -va, So soberly and softly*—8-h-s-d-S
 -va, Source of calm repose*—m-SY
 -va, Sunbeam out of heaven—5-m-S-x
 -va, Temples eternal—s-o-e-SY
 -va, There is a song—s-o-e-SY
 -va, This is the sight*—8-m-A-Y-x
 Demuth-l, Holly and the Ivy—m-C-S-x
 Dickinson-h, Joseph's lovely garden*—h-s-e-E-SY
 -h, Now Christ is risen*—o-m-SYJ
 -h, Shepherds' story—8-stb-d-C-S
 -h, Sleep my Jesus*—b-o-e-C-S-x
 Edwards-vk, Men and angels sing—s-m-S
 Fehrman-h, Easter Song—8-m-E-SY-x
 Fischer-r, Song of Mary—7-d-C-S-x
 Franck-j, Psalm 150—o-m-S
 Gallus—vw, Lo I reveal—d-C-S
 Gaul-o, And the trees do moan*—8-h-m-C-S-x
 -g, Carol of Russian children—m-C-S-x
 Gevaert-h, Joyous Christmas song—m-C-SY
 -vk, Sleep of Child Jesus—m-C-S-x
 -h, The Three Kings—e-C-S-x
 Glinka-b, Cherubim Song—8-m-S-x
 Gretchaninoff-o, Blessed is the man—8-d-S-x
 -j, Cherubic hymn—8-m-S
 -b, Come and let us worship—8-m-SY
 Gruber-ug, Silent night—7-m-C-SYJ
 Hamblen-vc, Mystic star—3-s-d-C-J
 Hammerschmidt—vw, Lift up your heads—6-d-SY
 Handel-o, Hallelujah Chorus—o-m-EC-SY
 Ivanov-o, Bless the Lord—e-L-SY
 Jones-c, Glory to God—6-m-C-Y
 -c, How beautiful upon the mountains—8-h-d-C-S
 Kalinnikoff-b, Agnus Dei—8-m-L-S-x
 Kelley-b, Joseph dearest Joseph*—e-C-Y
 -b, Sleep little Babe*—h-s-e-C-SY
 -b, This starry night—8-h-m-C-S
 Kent-va, Thine O Lord—m-SY
 Kjerulf-va, Sabbath Morn—h-e-SY
 Kopolyoff-o, Hear my cry—8-m-L-SY
 Kremser-g, Prayer of Thanksgiving—o-e-T-SY
 Kreutzer-va, Sabbath Call—m-SY
 Leisring—e, Ye sons and daughters—8-m-E-SY
 Macfarlane-g, Open our eyes—m-LG-SY
 Marryott-ur, Come shepherds come*—8-h-t-m-C-Y
 Mendelssohn-va, In heavenly love—e-SY
 Mozart-ur, Christmas Lullaby—e-C-SY
 -o, Gloria 12th Mass—o-m-C-S-x
 Mueller-vh, Build thee more stately—d-S
 Noble-g, Souls of the righteous—8-m-SY
 Palestrina-g, Adoramus Te—m-L-SY-x
 -vw, We do worship Thee—m-L-SY
 Protheroe-b, O my Savior—e-LG-SYJ-x
 Rachmaninoff-j, To Thee O Lord—5-s-m-L-S
 Rasbach-g, Mountains—o-m-S
 Reger-o, Virgin's slumber-song—5-m-C-S-x
 Richter-vh, The Creation—8-m-S
 Scholin-vh, God is a Spirit—8-h-m-L-SY
 Schreck-jb, Advent Motet—12-d-C-S-x
 Schumann-h, Christmas cradle-song—s-e-C-S-x
 Sergei, My God and I*—h-e-L-S
 Sibelius-o, Morning Prayer—8-e-L-SY
 -o, O morn of beauty—8-c-E-SY-x
 Snow-ur, Sleep holy Babe—s-e-C-Y
 Stewart-b, Soul of Christ sanctify*—m-L-S-x
 Sullivan-g, O gladsome Light—6-m-L-SY
 Tchaikowsky-ug, O blest are they—8-d-S
 -h, O praise the Name—d-S-x
 Thompson-h, Father in Thy mysterious—m-L-SY
 Treharne-b, Ye watchers and ye holy*—3-o-c-E-SY
 Tschesnokoff-j, Salvation is created—6-m-S
 Warrell-co, Bethlehem night—8-h-m-C-S
 Willan-h, Christmas Song*—e-C-S-x
 Williams-g, Ora Pro Nobis—3-d-J

Portativ, Positiv, and Regal

By HARRY B. WELLIVER

History of the Console: Article 3

NO ACCOUNT of the evolution of the keyboard would be complete without mention of the small organs called Portativs, Positivs, and Regals. The date of the development of these instruments together with their early history is obscure. No examples of the Portativ have survived, and only a very few original specimens of Positivs and Regals have been preserved for us, in spite of their immense popularity.

The records of Portativs and Positivs date back as far as the twelfth century, at which time, Kelley (14) tells us, it was in these instruments that the principle of the keyboard was revived. The key-mechanism employed in these early organs

In the 1400's the organ seemed to be most popular in miniature form, known as the Portativ which could be carried about as it was played; the Positiv was larger and had to be set down for playing; both of them gave impetus to keyboard development.

was entirely different from that of the hydraulus, for in its earliest form it consisted of little buttons or pins, each passing through a closely-fitting hole and pressing open a hinged valve placed immediately beneath, which allowed the air to enter from the bellows into a channel leading to the pipe. By taking the finger off the button, the valve was closed by the pressure of a metal spring.

This same key-action was retained for all the smaller organs at least till the seventeenth century, though the little pins or buttons of the early instruments were soon covered with thin strips of wood, hinged at the farther end, and affording a more convenient surface for the fingers. Thus was formed the keyboard of the Portativ organ, though it was left for the stringed instruments first to receive the balanced keys which turned on a central pin.

From the little Portativ organs the keyboard passed to the Positiv organs, that is, to those instruments which were of such size as required them to be set down or placed in position before being played upon. Many illustrations of the Positiv are in existence, the most notable being the one in the Belvoir Psalter of the thirteenth century and the Peterborough Psalter of the fourteenth century.



PORTATIV & POSITIV

Portativs were small and could be carried while played. Positivs were too large for that and needed both a player and a blower.

In many of the illustrations will be found one or two pipes much larger than the rest: oftentimes they are placed on the righthand side of the instrument. According to Galpin (10) in the Belvoir and Peterborough Psalters these are very marked. These pipes were added during the thirteenth century to sound bourdons or deep-toned drones, after the manner of the bagpipe; a small wooden catch placed over the drone keys, when turned, held down the required note, leaving the player free to use both hands in playing. This long-sustained note later developed into the so-called pedal-point which forms so important a part at the close of many of Bach's grand fugues.

This pedal-point or drone-bass note formed the basis for the construction of the long and short measure, known as the short octave, which for many years was a prominent feature



A POSITIV IN THE HOME

The husband played while his wife did the work—a good idea. This was published to the world in Germany in 1503.

of the organ. A. J. Hipkins tells us that from the end of the fifteenth century the drone-bass note, as tonic or dominant to an octave system, appears to have got the better of the scholastic tetrachordal idea of the scale. If the long measure

to the low F was not carried out on the keyboard, it was in fact, as far as possible, by substitution of pipes. The B served no longer for that note but for G below it; the C# key did duty for the A; the D# when not retained for Eb sounded B. But since B was hardly a drone note, Eb was often preferred. This was the short measure for three hundred years, the well-known short octave. In Italy this system was retained up until the 1800's. However, it was generally with E for the apparently lowest key, which really sounds C; F# sounds D; G# sounds E—neither of these chromatics being good drone-notes. Therefore, the short octave manual had only twenty-seven natural keys instead of twenty-nine. The object of this device was to obtain a deep sound for the tonic of as many of the scales and chords in use at the time as was practicable. When the lowest octave was made complete, the Eb note was present, D occupied its correct position, and the C# key sounded A. Sometimes a key was added beyond C, sounding G, which converted the compass into "G short-octaves." Our writer in Grove's (24) tells us that although there is no record of it, the "F short-octave" manual would seem to have existed.



POSITIV PICTURED IN 1508

Margarita Philosophica Nova pictures this Positiv with 22 keys, three of them black, probably representing chromatics.

The Positiv, Williams (22) tells us, is still in use in Italian churches where it is generally on wheels and can be moved to any required position. In England it took the name of Choir Organ, from its duty to accompany the choir, and in France it is known as the Positif. In time it was joined to the Great Organ. Immediately after being attached to the larger instrument, the Positiv was enlarged both in compass and otherwise. The twelfth-century examples had a compass ranging from an octave to twelve notes, but the typical instrument of the fifteenth century had eight flat diatonic keys.

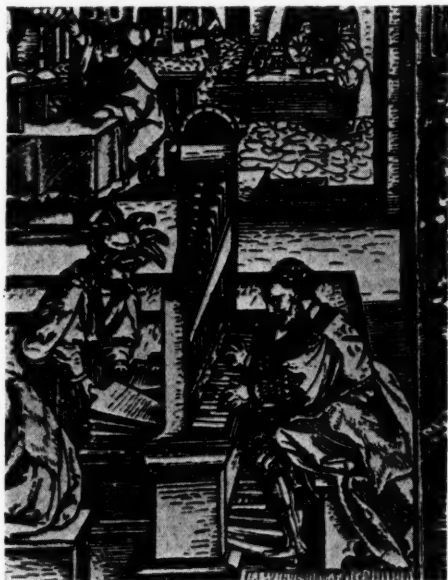
The keyboards of both Portativ and Positiv were far in advance of the keyboards of the large organs of the time. Their keys were balanced and small enough to be played much as we play our keyed instruments today. In these two respects they were no doubt very important, inasmuch as they represented the ultimate goal of the claviers of the large organs and furnished an incentive for greater improvement. Portativs and Positivs advanced simultaneously with large organs in the introduction of chromatics. Positiv organs most generally had two or more stops controlled by levers projecting from the left side of the case.

The illustration of a Positiv from Felix Raugel's *Les Organistes* is by Hans Beham and is now in the collection of l'Ecole des Beaux-Arts. The most interesting feature is the fact that to it are attached rather large pedals which the organist is in the act of playing. This is the only example of such an arrangement we have found recorded either by picture or word.

Praetorius in his *Theatrum Instrumentorum* gives us an

engraving of a sixteenth-century Positiv with a keyboard that resembles, almost exactly, our modern clavier. Beginning on F, it has a compass of three octaves and a sixth with all the chromatics. The three ranks are 2', 1 1/3' and 1'.

A seventeenth-century German Positiv in the Metropolitan Museum, New York, has a compass of "three octaves and nine notes" extending from C to A, the lowest octave being short. The keyboard is made of ebony naturals and ivory sharps. There are no stops. An Italian Portativ of the seventeenth century (Metropolitan Museum) has a compass of four octaves and one note, E to F. The keyboard is made of boxwood naturals with black sharps. There are no stops.



THE FIRST PEDAL ORGAN?

A Positiv of the early 1500's shows a Pedal Organ, some 22 white keys, and an increasing number of chromatics.

It is Galpin (10) who tells us that the Regal was invented sometime around 1460 and Williams (22) places the event some time during the fifteenth century. The origin of the name Regal has called forth many suggested solutions. The most logical derivation is given by Galpin who expounds two almost identical theories. He tells us that Regal is a corruption of the name RIGABELLO, given to an instrument used in the Italian churches before the introduction of the organ. Old-English orthography of the sixteenth century, Regal or Regol, suggests that its original purpose was "to rule" or "keep in order" the plainsong of the monastic choirs.

The Regal is a free-reed instrument provided with one or more stops, blown by means of two weighted bellows which are operated by hand. Usually—in the case of the Bible Regal always—the pipes lay horizontally in a box directly behind the keys. The Regal was made still more portable by George Vall of Nuremburg who, about the middle of the sixteenth century, made it in the form of a book. In this form, after the performance, the keyboard and pipes were closed within the covers which formed the bellows. The three specimens of the Bible Regal now in England have a compass of four octaves from C, with all the chromatics.

In the first part of the sixteenth century the name Regal was applied to any small organ which served a purpose similar to that of the Regal proper. A good example of this is given by Galpin (10, page 232). This Regal had natural keys of ivory, black sharps, and a compass of four octaves, including the short octave.

Thus we have these three instruments, Portativs, Positivs, and Regals, with their small, balanced, fully chromatic key-

boards, at a time when the keys of the large organs were large and clumsy in comparison. Hence they gave a great incentive to the ultimate development and refinement of the keyboard. The use of both the free-reed and the beating-reed in the larger Regals no doubt had its bearing upon future experiments in these fields.

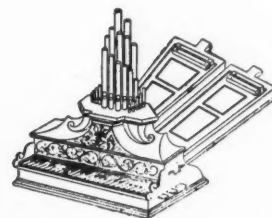
We cannot omit a brief discussion of the single Regal and double Regal, for it concerns us directly in our narrative of the compass of the early instruments. The terms single and double were applied not only to Regals but also to Portativs, Positivs, and the larger organs—as well as to Virginals. The term, Galpin says, applied to these instruments in the sixteenth century, is peculiar to the English language although formerly it was the custom in Germany to describe the various-sized organs as whole, half, or quarter instruments, according to their pitch and depth of tone.

The theory that single and double referred to the use of one or two bellows, is of course unfounded. Facts do not support the theory, for single Regals are described with two bellows. Furthermore, single Virginals required no bellows at all.

Dr. Rimbault contends that single Regals had but one row of pipes, the double Regals having, it is presumed, two or more. But what shall we say of Henry 8's "Single Regals—three with two stops of pipes, one with three stops, two with six half-stops, one with seven half-stops and one with four whole stops"?

The opinion supported by Sir George Grove and A. J. Hipkins is that single Regals and single Virginals had one keyboard and that double Regals and double Virginals had two. Although more plausible than the former theory, this idea must apply equally to the Regals and to the Virginals, and we have no proof at all of a two-manual Regal. The first two-manual Virginal did not appear until 1590. According to the Dutch musician Van Blankenburg (b.1654) it was first introduced by Hans Ruechers, the famous Flemish maker.

On the instruments termed Great Organs, two manuals were very uncommon during the sixteenth century and probably unknown for the most part. Churches had "Grete Organs" and "Little Organs" but they were distinct instruments occupying different positions in the building. The first instance of the application of the term double organ to a combination of a Great Organ and a Positiv (or Choir Organ) is to be found in the records (10) of Worcester Cathedral: "A.D. 1613. All the material and workmanship of the new double organ in the Cathedral Church of Worcester, to Thomas Dallam, organ-maker."



IN LATE 1500's Praetorius pictured this modern keyboard with chromatics

Seven years before, Dallam had built an instrument for King's College Chapel, Cambridge, consisting of a "Grete" and a "Chayre" Organ. That at Worcester must have been similarly constructed. From that date, Galpin believes, the terms in question applied to a one-manual and a two-manual organ. Matthew Locke in his *Melothesia* (1673) has an organ piece for "Chaire organ and Greate organ" described as "for a double organ." Similar examples may be taken from Purcell and Blow. But this does not entitle us to take terms which relate to the combination of Positiv and Great Organs and give them the same meaning when applied to the small portable organ in use in the previous century.

The solution, therefore, is that the words single and double refer to the compass and pitch of the instrument, as do the German terms already quoted. During the sixteenth century

in England the recognized music scale was based on the old Guidonian septenaries and embraced a chromatic compass from G on the lowest line of the bass staff to F on the top line of the treble. Playford in his *Introduction to the Skill of Music* (1661) tells us that the usual compass employed by Morley and other composers at the end of the Elizabethan era was confined within these limits. Continuing, he adds: "There are many Notes used, both above and below, and do exceed this Compass, both in Vocal and Instrumental Music, which ought not to be omitted. Those below Gamut in the Bassus are called double Notes. I have therefore expressed them with double Letters."

The same use of the word double is made in Anthony Duddington's contract for the organ to be supplied to the Church of Allhallows, Borking, in 1519. The downward compass of the instrument is given as "dowble Ce fa ut," or, as we should write it, CC. Galpin believes that, allowing for the short octave and considering the analysis of the keyboard instruments given by Virdung in 1511, the compass of the organ and the Clavicymbol was G (Gamut) on the lowest line of the bass staff to G above the top line of the treble staff, and of the Positiv from G on the bass staff to D above the treble; that the Virginal, the Clavicytherium, and the Clavichord extended from F below the bass staff (although without the F#) to G above the treble staff. The Portativ organ had a compass similar to that of the organ and the Clavicymbol but an octave higher. From Duddington's contract we know that the compass of the English organ descended to C below the bass staff, or CC; Clavicymbols or Virginals of the first half of the sixteenth century are still in existence with keys reaching not only to CC but to G, a fourth lower.

Therefore, a single Regal and a single Virginal were instruments of a limited compass extending only to single C or single G (Gamut), whereas double Regals and double Virginals were larger, descending an octave lower.

We believe this explanation will meet all the requirements of sixteenth-century keyboard instruments. It allows for several rows of pipes as well as more than one bellows in a single Regal. Praetorius gives us an interesting corroboration of this meaning of the terms (13). He tells us that in England the fagotto (bassoon), descending to single G (Gamut), was called a single Courtal, and reaching double C it was called the double Courtal.

(To be continued)

Service-Playing Supplement

By HUGH PORTER

Some whys & wherefores of the services in St. Nicholas Collegiate

SELDOM does an organist have the privilege of receiving a detailed, carefully-worded report of his work from an attentive and experienced listener who has come unannounced and unknown for that particular purpose. Usually such reviews are received only by recitalists who are fortunate enough to have their programs covered by critics from the daily press.

When I received the August T.A.O. I read for the first time the generous article about the Palm-Sunday service in St. Nicholas' Church. This was a festival service planned chiefly for the large number of the laity of the church who have their favorite selections, and for those whose attendance is likely to be limited to the festival seasons. The clergy had chosen the hymns, and had especially requested two of the choir numbers. There are certain services at our church in which the choral numbers are selected to appeal to those who come with a definite interest in the music.

There are certain factors which determine the nature and character of every service. After reading the review it seemed

to me that some of these local conditions might be of interest. May I then discard the reserve usually expected of a musician whose work is being reviewed in order to state some of the conditions back of that service as well as to add one or two of my own opinions on service-making and service-playing.

In the first place, a life devoted to music in Protestant churches, both liturgical and non-liturgical, has made me aware of certain tendencies in this country which no single organist can change at once, but which, I am convinced, are to be deplored from an artistic standpoint. One of these is a certain fussiness in filling up a service with a lot of musical odds and ends which have little or no significance in themselves, and which often serve to deaden the listening alertness of the congregation toward the regular musical selections—the hymns, and choral numbers. I am often dismayed at the tendency of both musicians and clergy today to fill in with endless two- or three-line tidbits for organ or for choir, with readings accompanied by soft organ—at the tendency to put a premium on sentimentality and wordiness, with a consequent sacrifice of simplicity, dignity, and an occasional silence.

In a service there are times when an interlude is demanded. Such is the one in our church when there is a long processional. If there is not an organ interlude between some of the verses, usually a repetition of part of the hymn is necessary. It happened in the service in question that the choir reached the back of the church earlier than usual. Since the organist could not see what was going on, the interlude was played even though it might have been omitted. As noticed, one or two interludes were necessary while people were being seated.

It is always necessary to make a crescendo and modulation after the final amen into the postlude. I often wish I had started preparing for the practical organ tests of the examinations of the Guild while in my teens rather than waiting until after becoming a professional musician. If anyone doubts the inability of most of us who play the organ in this country to harmonize melodies and basses smoothly, to modulate easily, and to improvise gracefully a short two- or three-part form, let him listen to the playing of a large number of candidates for our Guild certificates any year and he will readily understand the strong admonition of two of the examiners this year who in their official report advised candidates to prepare for these exercises by constant and unremitting practise over a long period of time. To make the improvised links necessary in a service of a smooth and musicianly character, it takes not only adequate training, but constant awareness and plenty of forethought.

May I take exception to one of the suggestions? The description of an ideal prelude for the usual service seems to me to be very appropriate, namely, a piece starting softly and unobtrusively; then rising to a compelling climax to still the thoughts and conversation (if any!) of the congregation; and finally coming to a quiet close in order to lead into the service proper without abruptness. Now, if there is a place for a brilliant prelude on a festival occasion to match a certain stir of expectation on the part of the congregation, it does not seem to me there need be any attempt on the part of the organist to apologize for it by adding a few well-chosen chords on the soft stops before beginning the next number, the processional, unless it would be to make an unobtrusive modulation. At times might not a moment of silence serve the purpose admirably? Certainly we consider all the movements of a symphony an integral whole. Who would want the composer or a conductor to interpolate a few chords of modulation or interlude between the fortissimo close of the first movement and the quiet beginning of the second in order to lessen the contrast? I realize the analogy is not a perfect one; yet there is a measure of similarity between the two. I have noted the judgement of many discriminating people (sometimes those who are not regular attendants at church services) who say that nothing is more annoying to them

than the habit of organists, no matter how gifted, of filling in every transition with sounds from their instrument. This custom, if not employed sparingly and with discrimination, often robs the musical numbers of their freshness and makes the listener long for a moment of silence in which to think, to relax or meditate, and to prepare himself for what is to come. Now I have made a long argument for an exception, for I do think the pattern given for a prelude, as a rule, is a good one.

When we consider the accompaniments for the service, nothing could be more valuable for an organist with an instrument divided between chancel and gallery than a discussion of his organ effects as they sound to a listener well back in the auditorium. Certainly it is hard enough to judge the balance between a choir close to the console and a chancel organ high above the player's head. But to put under his control a large instrument at the back of the church, which he can scarcely hear above the music in the chancel, is to complicate the problem a great deal. Some older members of my congregation have taken occasion to request that the gallery organ be used sparingly. I am told it can easily cover up the combined efforts of the choir and the chancel organ. Consequently the use of combined full-organs ought to come rarely, it seems to me. It is my custom to use practically all the chancel organ with Swell super-couplers added for choir fortissimo passages. In two of the anthems sung in the service under discussion it was so used with some of the gallery organ added. It is heartening to know that more organ on climaxes would have pleased one discriminating listener.

As was noted by the reviewer, this organ is a composite instrument. Four different builders have had a hand at it at one time or another. The last actual rebuilding was done in 1924, I believe. Should one of our reputable builders plan an instrument of this size today, there would be a tremendous contrast. There would undoubtedly be simple and compound mutations on each manual. There would be less 8' tone with a tendency to becloud and cover. As the instrument stands, it has nearly seventy registers. Two of them are extremely gentle 2' stops, and another is an equally soft twelfth; all three are enclosed. No, there is not a mixture nor other mutation in the organ. As a consequence it is a problem to support a large congregation and choir in hymn-singing without drawing some of the large 8' registers in the gallery organ which have a tendency to submerge all other tone for those who sit in the rear half of the congregation. This complication is not an insuperable obstacle, however, and I particularly appreciate the discussion of the hymns. I am reminded of the clergyman for whom I played when a boy, who always said, "I want you to play the hymns good and loud. Beyond that do what you like. The man in the pew will never sing unless the organ is so loud that he can let go without his neighbor ever hearing him." Judging from that gentleman's singing voice, and from my own, I am sure both the reviewer and the clergyman are right.

A Choir's Own Favorite Anthems

Leslie P. Spelman's First Baptist Church, Redlands, Calif.

• Wanting to know how his choir appraised the anthems he had asked them to learn during 1939, Mr. Spelman took a vote by unsigned ballot and the six anthems voted the favorites are marked * in the accompanying list of repertoire for the year; the order of preference is indicated by the figures after the titles, two anthems scoring a tie for fifth place.

Andrews, Mark, Build thee more stately

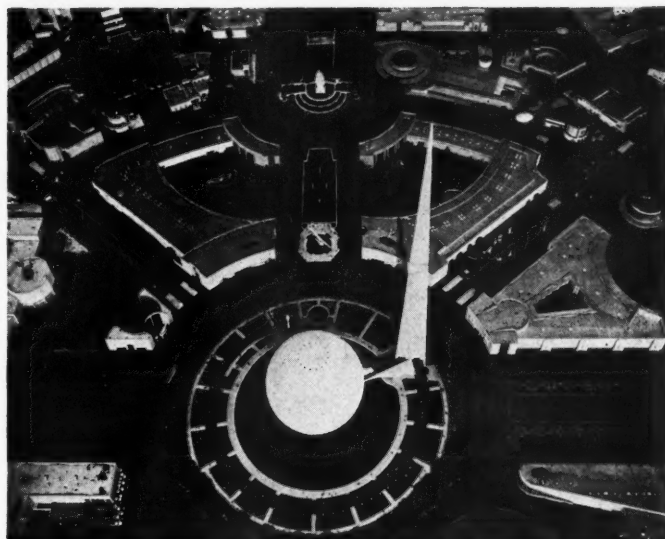
Arcadelt, Hear my prayer

Bach, At Thy feet

Break forth O beauteous heavenly Light

Grant me true courage

How bright appears the morning star



NEW YORK WORLD'S FAIR

Perisphere 200' diameter, largest ever made; Trylon 200' high; Temple of Religion top left, 4-column entrance barely discernible.

O Jesu sweet
O man bemoan
Bain, Brother James' Air
Barnes, Draw us to Thee
If Thou comest
The King's highway
Beach, Agnus Dei
Beethoven, Heavens are telling
Bennett, God is a Spirit
Beobide, Tantum Ergo
Bortniansky, Cherubim Song
Broughton, Grant we beseech Thee
Davies, God be in my head
Despres, Ave Verum
Dickinson, From heaven high
Drozdzoff, We pray that Thou wilt give
Farrant, Lord for Thy tender mercies'
Franck, They are ever blessed
Gulbius, Dark and Still was Bethlehem's City
Haydn, Praise the Lord
*Ireland, Greater Love hath no man (2)
Kalinnikoff, To Thee O Lord
*Latvian spiritual, My God and I (5)
Lutkin, Into the woods
Matthews, H. A., Father once more within
Mendelssohn, Hear my prayer
Netherland, We gather together
Noble, Grieve not
The risen Christ
Palestrina, Veni Creator Spiritus
*Purcell, Rejoice in the Lord (4)
Roberts, Peace I leave with you
*Seek ye the Lord (5)
Rowley, Praise
Shaw, Praise God in His holiness
*Sowerby, Te Deum (1)
Sullivan, Make a clean heart
*Tallis, All people that on earth (3)
Wesley, Lead me Lord

Eight University of Redlands students form the nucleus of the choir, and they receive scholarships in return for singing at both Sunday services; five other choristers are paid, and there are fifteen volunteers. A chorister who misses a rehearsal may not sing at the services following. Glen Daun, assistant organist, takes the evening services. Lawrence Grooters, Redlands graduate, organized a junior choir in the spring of 1939, to provide choral music during the vacation season and sing at occasional morning services through the winter.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Opportunities Ahead

NOT many people realize what the true purpose of the New York World's Fair is. Last year some mild attention was paid to the industrial and scientific exhibits, and the crowds were large; but this year there has been a mad scramble in the newspapers to present the Fair as nothing better than a temporary and rather pitiful imitation of an enraged Coney Island. Freaks, foibles, and cheapness have had all the attention, and the attendance has been considerably lower. It is all very well for the Roosevelt political machine to create and then maintain a world of paupers, for paupers are cheap and they can vote; but cheapness has not been cooperative. It never is. It doesn't support such worthy things as the New York World's Fair. It doesn't support churches, colleges, libraries. It does support politicians. That's why it is so flourishing today.

The Fair was not built for cheapness; its appeal is to people of some intelligence. No such person can look at the Eastman Kodak exhibit and not be moved by it for months to come. Nor can anyone visit Steinmetz Hall, see and hear the ten-million-volt lightning, and easily forget it; until the New York World's Fair, only a handful of scientists had ever seen that; now millions of us have seen it. Nor can General Motors' Futurama be seen and easily forgotten.

A musician should be a man of broad culture and interests. Long hair isn't enough; in fact it's too much to begin with. The musician needs more culture and less hair. At the Fair he can get a more liberal education at the expense of a few days of happy hunting than can be obtained in a whole year of college education at a hundred times the cost.

To be specific, here are some of the things to be seen and understood at the Fair: we see glass marbles go in one end of a machine and glass thread come out the other, and on our way out we can buy handkerchiefs or neckties made of glass; we see a jet of liquid that turns into rayon thread, another of the marvels of the age in which we live; we can have our hearing tested for soft sounds and high tones, by scientific instruments, free of charge of course—all the real Fair is free; we see milk processed from cow to icecream, Coca-Cola bottled & boxed, cigarettes and cigars formed, finished, packed, wrapped, sealed, and government-stamped; we see tires made, from a hunk of rubber to a wrapped tire, and can stand beside a tire costing four thousand dollars; in the Belgian building we can see diamonds cut and polished; in one of the corridors we can learn just how cloth is made from thread and thread from separate hairs, and that's something I never could understand before.

It is not too late; the Fair continues till almost the end of October. That the Fair this year has been publicized in our newspapers as cheapness personified is merely one more bit of evidence that we didn't close our Ellis Island doors quickly enough, and now America has gone cheap, head-over-heels cheap. For the first time in our history the pauper—mental as well as financial—has found himself the idol of America. His vote it is that swings elections, that dominates motion-picture production and presentation, that floods the once decent newsstands with magazines that nauseate you and me. He it is that is slowly but surely stamping America down

again into the mire from which it escaped when middle-European boundaries were left behind.

But for those of us who are vainly trying to uphold old-time standards of decency, the failure of the Fair this year is quite encouraging. Cheapness has been newspaper-glorified but has been found wanting.

—t.s.b.—

And now what are we going to do about it as the new season opens, with new services to plan, new recitals to play? No doubt some of us will go on making the same mistake of working over the heads of those who pay us, and a very few of us will make the even worse mistake of underestimating what's in the heads of our employers. Our congregations won't include any p.w.a. voters nor any politicians; they'll be at Coney Island or in the corner saloon. The kind of people we must minister to will be more nearly like those who made the first year of the Fair a success and who, by turning down the appeal of cheapness, have been giving the Fair its headache this year.

Mr. Luedtke in these pages is showing how the music department of one church is ministering to the congregation. He himself would argue by the hour in behalf of unaccompanied singing, and he'll declare it's not a fad at all but an art. It is an art, true enough, but there's a vastly greater art in the accompanied choral work of Bach, Brahms, and even Handel, Haydn, Mendelssohn, and Parker. In fact, no great unaccompanied choral work has as yet been published, so far as I know, though there are some delightful little pieces, and the contrast of some unaccompanied singing in the midst of the normal choir-music is highly desirable. This may perhaps start a war with Mr. Luedtke.

—t.s.b.—

Remember the story of the Good Samaritan? Thieves & robbers have set upon freedom and are determined to exterminate it. It is to be hoped the organ world will not emulate the priests and Levites. Neither the church nor any worker in it dare ignore the safety & happiness of humanity on its road from Jerusalem to Jericho. To ban Bach and Brahms, or even Karg-Elert, because they were German would be plain silly. But to deliberately stumble into giving an all-German program today would not be silly, it would be stupid and vulgar. We dare not pass by on the other side when common decency is being ground under the heel of the biggest fool Europe ever produced. So if any good friend feels he must give an all-German program this season, let him go to it, but don't send the program to T.A.O. or we'll declare a ten-year excommunication with teeth in it.—T.S.B.

Complimenting Dr. Alfred Hollins

• "It is a good policy to pay tribute to great artists and composers while they are still with us," says Dr. Rollo F. Maitland in arranging a Hollins program which he will play on the great organ in the Philadelphia Wanamaker store, on Sept. 11, the 75th birthday of the composer. "His music," continues Dr. Maitland, "is full of the joy, optimism, and sunshine of his own nature; we should hear more of it in these days." The program will be found in the advance-programs column.

Ruth Krehbiel Jacobs

Author of two series of articles on choir work in these pages

• One of the most valuable contributions to the welfare of church music in America was the work done by Mrs. Jacobs in her nine articles on children's choirs in 1938, and on volunteer choirs, eight articles in 1939, three in 1940.

Mrs. Jacobs had her highschooling in Reedley, Calif., graduated from Bluffton College, Bluffton, Ohio, with the A.B. degree, and earned the Certificate the next year in the University of California. After a brief teaching career she married Arthur Leslie Jacobs, then organist in Worcester, Mass., where she soon became choirmaster in another church, the two of them frequently uniting their extensive choral organizations in joint programs. Mrs. Jacobs agreed with her distinguished husband in the importance he attached to the methods of Dr. John Finley Williamson and both of them frequently attended Westminster summer sessions.

Shortly after Mr. Jacobs went to Los Angeles early in 1938 to become organist of what is probably the world's most music-minded church, the First Congregational, Mrs. Jacobs became choral director of Marlborough School there, director of the children's choir of the First Congregational, and director of the choir of the Maud Booth Children's Home, to which duties she added a pre-Easter seminar on children's-choir methods in Los Angeles. She is author of a book, the *Successful Children's Choir* (obtainable from Choir Publications, 451 N. Mansfield Ave., Los Angeles, \$1.50), in which all details of children's-choir work are masterfully discussed.

In addition to her two series of twenty articles in T.A.O., Mrs. Jacobs has written for other educational journals, religious periodicals, etc., and a series of articles on conditions in Germany during her study there, 1924-1926, in the Berlin Hochschule for Musick. The Jacobses conducted a summer school in choir work for several seasons in Massachusetts, but the distance from California will probably put an end to that. At the moment Mr. Jacobs is more than occupied with the super-strenuous duties of his church position, but Mrs. Jacobs, in spite of her three positions, is already preparing another project of unique value in the world of church music, of which, we hope, these columns will present considerable evidence some months hence.

Electrotone Methods

• "As chairman of the building committee I requested" an electrotone salesman "to survey the church with the idea of installing" an instrument. The organ had been badly damaged in a fire. The electrotone representative "inspected the old organ in the course of his visit. At the same time another salesman was asked to make a similar survey. Both considered that the repair-job would provide doubtful results." When the electrotone salesman learned he did not succeed in making the sale he sent a bill for \$25.00, calling it his "inspection charge." Our correspondent asked if such a bill should be honored. The answer is no. In the first place, the electrotone salesman had no right to charge a prospect for his efforts to sell; in the second place, his advice about organ matters would be worth about as much as an organist's advice to Einstein about relativity. The church wasn't victimized. It ignored the bill. But the church should have charged the electrotone salesman \$25.00 for showing him what a real organ looks like.

Organova Coming to America

• C. Hook, of Thiers, France, is planning to bring his new invention, which he calls Organova, to America with the intention of making arrangements here with various manufacturers of the necessary parts. He wants to contract with an organ-builder to build his consoles, and he specifies his intentions of similarly contracting with individuals or firms to manufacture keys, amplifiers, mirrors and glass, motors, photo-electric



RUTH KREHBIEL JACOBS

whose intensely practical articles on choirmastership have been invaluable to the American organ profession

cells, and photographic emulsions. Mr. Hook's instrument was mentioned on February page 55 and May page 145, both 1940. He can be addressed as given above. Evidently the current war has not stopped his activities.

WAGNER

A booklet by Ernest Newman

• 5x7, 30 pages, cloth-bound. (Gray, 25¢). "The world is taught," says Mr. Wagner, "how to behave itself towards all others; but how to behave towards a being of my kind it can never be taught, because the case occurs too rarely." Tut tut and well well. Anyway a study of the Wagner orchestral-opera proves all too overwhelmingly he had a right to think some such thing. The booklet is convenient and interesting.

THE PSYCHOLOGY OF MUSIC

A book by Max Schoen

• 6x8, 258 pages, cloth-bound. (Ronald Press, \$3.25). The aim is to present "a survey of those research studies in the psychology of music" that have "a most direct bearing on musical art, musical artistry, and music education." It would seem to the reviewer that physiology would be a better word than psychology, for it opens with a discussion of vibrations, their production of tone, pitch, loudness, etc. A table gives the "number of discriminable intensities at various pitches." Charts show the wave-forms of soprano and bass voices, violin, and oboe. And so on, everything dealing with the physiology or mechanics or mathematics of music elements and combinations. Among later chapters and sections are those dealing with the effect of tones and keys, effects of intervals, mood effects, sources of musical enjoyment, musical aptitudes, tests of musicality and talent, vibrato, artistic singing, development of the singing voice, etc.



Does Quality Count?

By ROWLAND W. DUNHAM

Associate Editor, Church Department

IN music-news magazines we continually see glowing accounts of performances of oratorios and miscellaneous programs of challenging proportions, of organ recitals by prominent recitalists, of elaborate music in city churches during the festival seasons. Since these descriptions are thus published with the evident purpose of impressing all readers with the superlative excellence of these events it is only the few cynics (like myself) who occasionally wonder what really happened in each case.

Last week I was talking with a graduate of an eastern university about their famous music festival. Since I had just finished reading about this year's affair I was interested to learn how he felt about the four in which he participated. What he told me substantiated what I had heard from others. It seems that the usual preparation was about like this:

Early in the fall a series of weekly rehearsals was begun with the "special" chorus (any person who desired could sing without any examination). There were several choral works to be learned—an oratorio, motets, short cantatas, and various standard and modern compositions. With one rehearsal a week, and a wild splurge of extra meetings near the selected date, it was hoped the chorus would sing most of the notes fairly accurately. In any case the fact that the chorus was very large would palliate the too obvious mistakes.

Before the performance, the imported 'symphony orchestra' appeared for the final (and their only) rehearsal. If my readers are at all familiar with professional orchestra-players they will be aware of their attitude in playing under a strange conductor. They are invariably suspicious of his authority, his skill in technical details, and his accuracy of hearing. There are many tests to which he is immediately subjected. Various players "accidentally" play false notes, the strings become strangely out of tune, a clarinet-player decides to experiment and plays four measures in exactly double time. In the four festivals described to me the final rehearsal was featured by all these and many other tricks, to the great delight of the orchestra and without any perceptible effect on the conductor—who, while an excellent musician, was quite out of his field in orchestral conducting. Apparently his concentration on the vocal elements absorbed all his powers of eye and ear.

After this final rehearsal the performance was given, without too many serious catastrophes. At least the audience was pleased. They had heard an enormous chorus, a major symphony orchestra, and soloists of national repute. What more could one desire? The press-notice was all favorable, being written by the society editor of the local newspaper. Special accounts were sent to the leading music journals which carried a regular paid advertisement of the university's music department.

This is probably a description of many if not most of our big festivals. It seems that we are obsessed with the necessity of large choruses whose very size militates against any real musical results; with famous names in our solo singers and the need for an orchestra from the metropolis; with the honor of giving a new modern composition, whether it is within the powers of a relatively untrained chorus or not.

All of which brings up the question of quality. Does music exist for the glorification of performers, or is a performance a means for disseminating musical art in a manner as near perfection as possible? There is only one true answer.

When we commit these atrocious crimes against our art we are just as dishonest as when we break a law of God or man. While we can never hope to give an entirely satisfactory performance of any work, we can at least avoid such a fiasco as described. To publicize the same as the work of a music department is in itself open to question, since only the chorus was trained by its faculty—and that very incompletely.

Programs of elaborate church services and organ recitals must be rather meaningless in the light of actual experiences we all have had. If our ears are keen and accurate, our minds alert and receptive, and our emotions willing to be stirred by beautiful music, how often do we find little comfort in what we hear? In my own perhaps too critical experience, the number of really satisfactory organ recitals I have heard can be easily recalled in spite of my having heard nearly all the prominent recitalists for at least thirty years. Perhaps my many disappointments have made me so reluctant to announce myself as a recitalist. Anyway there are plenty who admit their preeminence. To recall the finished playing of Lynnwood Farnam is enough to shatter the hopes of many of us.

What we seem to need in this musical America of ours is not bigger and better-advertised musical affairs but fewer and finer ones. Think it over!

Note-Indicating System

• Occasionally there is some confusion due to the different systems in use for indicating the exact position of any note on the manuals or pedals. The current system in use in America assigns CC to the bottom note of the manuals and c^4 to the top note. This then gives the following to indicate all the C's of the manuals:

CC - C - c^1 - c^2 - c^3 - c^4 .

The breaks come between B and C, so that the bottom octave is:

CC - DD - EE - FF - GG - AA - BB.

Thus the various C's of the manual keyboard are:

CC — second leger-line below bass clef.

C — second space up from bottom of bass clef, or tenor-C.

c^1 — middle-C, first leger-line below treble clef.

c^2 — upper-C, third space up on treble clef.

c^3 — high-C, second leger-line above treble clef.

c^4 — top note on the normal 5-octave manual.

All these indications refer to standard 8' pitch, which produces notes from open pipes of the following lengths:

CC—8'. C—4'. c^1 —2'. c^2 —1'. c^3 —6". c^4 —3".

The note produced by a 16' pipe on bottom-C of the manuals would be CCC, which would also indicate the bottom-C note of the pedal clavier.

A possible source of confusion arises when dealing with manual registers of other than 8' pitch or Pedal registers of other than 16'. In this case the text should make clear whether the letters are being used to indicate the notes on the keyboard or staff, or instead are being used to indicate the speaking-tone of the pipes themselves. For example, CCC should be used to indicate the bottom manual note of a 16' manual register, but CC could be used instead if the text made it clear that this time the indications were being applied not to the tones heard by the hear but to the notes played by the finger or written on the staff.

T.A.O. has devised another system to take care of this difficulty. We call the lowest octave the Bottom, the next is called Tenor, next Middle, next Upper, and the top is called High. By this system we can say Bottom-G, meaning GG; Tenor-F, meaning F; Middle-A, meaning a^1 ; Upper-D, meaning d^2 ; High-E, meaning e^3 . The C's would thus be called: Bottom-C, Tenor-C, Middle-C, Upper-C, High-C, and, for the topmost note of the manuals, Top-C (the only note carrying such indication).

Authors in preparing manuscripts for publication in T.A.O. should follow these methods in order to be explicit in defining what tones or notes are meant.

Radio and the Music it Uses

• The National Association of Broadcasters met in convention early in August, in San Francisco; one of the choice topics for discussion was the financial arrangement proposed by A.S.C.A.P. The American Society of Composers-Authors-Publishers claims its new contracts with broadcasting stations call for substantial reductions in fees; N.A.B. says they are "twice that paid" for the previous year.

To combat what the N.A.B. says is the A.S.C.A.P. monopoly, the broadcasters have organized Broadcast Music Inc., to produce music for radio use; yet the N.A.B. evidently admits that 95% of all the jazz used on radio programs last year was the rightful property of A.S.C.A.P. and its associated composers.

From observation of the various factors, it would seem that the chief objection on the part of N.A.B. is that A.S.C.A.P. uses a flat-fee basis for its financial arrangement, taking a sliding-scale percentage of the gross receipts from radio's so-called 'advertising.' This, the broadcasters claim, makes some stations pay for music when they do not use it.

Some points are hard to clarify. For example, how can a corporation produce new music? Can it be manufactured, like radios and automobiles? Most educated persons believe music is an art, not an article. If A.S.C.A.P. membership includes a vast majority of all publishers and composers, can Mr. Roosevelt kindly change some of his w.p.a. workers over from ditch-diggers to composers? A.S.C.A.P. says its fees are reduced; N.A.B. says they are doubled; which is right? N.A.B. says nine million radios were sold last year, and evidently adds that figure to the former year's total and gets forty-five million—which would be an obvious misrepresentation of the truth, for it does not allow for discarded sets.

It is stated that A.S.C.A.P. now collects 5% of the gross "advertising" revenue of each station playing its music. When we consider that the main attraction of perhaps 50% of the stations is the music and nothing else, that 5% does not seem unreasonable; and when we remember that these stations would lose all their income if they did not use music the public wants to hear, the A.S.C.A.P. schedule seems mild indeed.

When we compare what Bach, Beethoven, and Tchaikowsky gave to the world, and what the world gave to them, with what a moving-picture actress or a politician gives and gets, we are likely to be considerably more in sympathy with A.S.C.A.P., and perhaps somewhat bitter against the money-hunting broadcasters—for after all, broadcasting has for the most part deteriorated into nothing better than a way to make money. And when we listen to the "advertising" talks given over even the better stations, we realize that ethics & honesty play small parts indeed.

A.S.C.A.P. is nothing more or less than a non-profit-making association of composers and publishers, whose one aim is to try to get for a composer a little extra money if and when some individual or corporation uses that composer's own product to make money for that individual or corporation. Until further facts are presented, it would seem that A.S.C.A.P. is on the side of right.—T.S.B.

Howard D. McKinney, Mus. Doc.

• As already reported in these pages, the honorary Mus.Doc. degree was conferred June 9, 1940, by Rutgers University on Howard D. McKinney, known to the organ world through his many arrangements of choral works for church and concert, his original compositions, and his two modern adaptations of mediaeval mystery plays, "A Mystery for Christmas" and "The Three Marys," both published by J. Fischer & Bro. Dr. McKinney also edits Fischer Edition News, established and originally edited by George Fischer of J. Fischer & Bro., and is editor of "The University Series" of songs and part-songs in Fischer Edition.

Dr. McKinney, graduate of the highschool at Middletown, N.Y., completed his courses in Rutgers College and then did additional work in Columbia University. Private music studies were carried on with Felix Lamond, Dr. T. Tertius Noble, and A. Madeley Richardson. In 1916 he became



DR. HOWARD D. McKINNEY

organist, pedagogue, author, composer, Editor of Fischer Edition News, and director of music at Rutgers College.

chapel organist and choirmaster at Rutgers College, New Brunswick, N.J., of which he is now professor and director of music. He organized the music department of New Jersey College for Women and for six years was assistant professor there.

Perhaps most important among Dr. McKinney's productions are the two books, *Discovering Music*, and *Music in History*, written in collaboration with W. R. Anderson of England. The first has been adopted for use in over two hundred schools and colleges; the latter was only recently published; both were published by the American Book Company.

Let Freedom Die, Hooray Dictators!

• The Boston Symphony, if the A.F.L. has anything to say about it through James C. Petrillo, is done; it may not go on the radio; it may not make Victrola records. Mr. Petrillo? He's president of the A. F. Musicians, with a "total annual salary of \$46,000." Under the same condemnation come Heifetz, Iturbi, and Zimbalist. Why? Because they, like the members of the Boston Symphony, prefer to keep as much of their earnings as they can, rather than obligate themselves to give a good slice of it to some organization and accordingly bind themselves to do only what such organization tells them they may do. Mr. Petrillo is reported to have said:

"Since when is there any difference between Heifetz playing a fiddle and the fiddler in a tavern?"

Maybe we can answer that one: Since Heifetz worked ten times harder each day and ten years longer than the tavern fiddler. Practise plus diligence usually produce such differences.



NEW YORK WORLD'S FAIR
Lagoon of Nations, first successful display of combined water-fire-light; airplane view at moment of comparative inactivity.

HOPKINTON, MASS.
FIRST CONGREGATIONAL
Built by Hook & Hastings, 1882
Rebuilt by Wm. W. Laws, 1940
Organist, Mrs. Fred. Gustafson
Dedicated, April 7, 1940
Recitalist, Frank Stewart Adams
V-18. R-20. S-20. B-0. P-1150.

PEDAL: V-2. R-2. S-2.

16 DIAPASON 32
BOURDON 32

GREAT: V-9. R-11. S-10.

EXPRESSIVE

16 BOURDON 61
8 DIAPASON 61
MELODIA 61
DULCIANA 61
4 OCTAVE 61
2 2/3 TWELFTH 61
2 FIFTEENTH 61
III MIXTURE 183
8 TRUMPET 61
CHIMES pf
Tremulant

SWELL: V-7. R-7. S-8.

8 DIAPASON 61
STOPPED FLUTE 61
VIOLA 61
VOIX CELESTE 49
4 FL. TRAVERSO 61
2 FLAUTINO 61
8 OBOE 61
Chimes pf
Tremulant

COUPLERS 10:

Ped.: G-8-4. S-8-4.

Gt.: G-4. S-16-8-4.

Sw.: S-16-4.

Combons 8: GP-4. SP-4.

Crescendos 3: G. S. Register.

Reversibles 2: G-P. Full-Organ.

Mr. Adams' Program

Bach, Toccata & Fugue Dm

Franck, Chorale Bm

Widor, 2: Pastorale
Bossi, Scherzo Gm
Boellmann, Gothique Priere
Dupre, Fugue Gm
Adams, Le Bois de Boulogne
In a Cathedral

This is Mr. Adams' home town and home church, the first organ he ever played. The congregation began in 1723, was organized in 1724, and in 1725 the first structure was built—an unheated building 48 x 38. In 1827 the congregation took over from the town that had owned and managed the church, and in 1830 dedicated its second structure on the present site. In 1860 an organ costing \$600, was installed. In 1859 a new organ costing \$1,825, was purchased. The fire in 1882 destroyed the building, which was replaced in 1883. The 1938 hurricane again destroyed the building. The present cornerstone was laid May 14, 1939.

In rebuilding the organ the old pipes, sliderchests, and Orgoblo installed in 1926 (prior to which time the organ had been pumped by hand) have all been retained; console and electric action are new.

READING, PA.

ST. MARKS REFORMED

M. P. Moller Inc.

Organist, Mrs. Charles Krick

Specifications, H. M. Ridgely and R. O.

Whitelegg

Finishing, Mr. Whitelegg

Completed, August 1940

V-28. R-30. S-37. B-7. P-2036.

PEDAL 4": V-2. R-2. S-9.

EXPRESSIVE

16 DIAPASON 56 wm

BOURDON 44w

Liebllichbourdon (S)

8 Diapason
Bourdon
Liebllichbourdon (S)
4 Diapason
Liebllichbourdon (S)
16 Trumpet 16" (S)

GREAT 4": V-7. R-7. S-8.

EXPRESSIVE

8 DIAPASON 45 73m
CLARIBEL FL. 73w
GEMSHORN 73m
52s. 1/4m. 1/3t.
4 OCTAVE 58 73m
FLUTE h 58 73m
2 2/3 OCTAVE QUINT 61m
66s. 2/9m.
2 SUPEROCTAVE 61m
68s. 1/4m.
8 CHIMES 21

SWELL 4": V-12. R-14. S-12.

16 LIEB.BOURDON 73w

8 GEIGEN-DIA. 73m

45s. 1/4m.

ROHRFLOETE 73w

SALICIONAL 58 73m

V. CELESTE 58 61m

4 PRINCIPAL 60 73m

FL. TRIANGULAIRE 73w

2 FIFTEENTH 73 61m

III MIXTURE 183m

1: 15-19-22

25: 12-15-19

42: 6-12-15

8 TRUMPET 85r16'

OBOE 73r

VOX HUMANA 61r

Tremulant

CHOIR 4": V-7. R-7. S-8.

8 CONCERT FLUTE 73w

VIOLA 52 73m

DULCIANA 56 73m

UNDA MARIS 56 61m

4 FLUTE D'AMOUR 73w

2 2/3 ROHRNASAT 61m

8 CLARINET 73r

Chimes (G)

Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 29: P-5. GP-6. SP-6.

CP-6. Tutti-6.

Crescendos 3: GC. S. Register.

Reversibles 2: G-P. Full-Organ.

Percussion: Deagan.

Great Diapason and Octave are 1/4-mouth. Swell Salicional and Voix Celeste are 1/5 to 1/4-mouth; Principal is 1/5, Fifteenth 2/9. Pedal 16' Diapason is 10x11.6 (meaning 10 x 11 6/8, or 11 3/4).

The church has been extensively remodeled, with a new chancel; the organ is entirely new, divided in chambers on both sides of the chancel, detached console.

KANSAS CITY, KANS.
GRACE LUTHERAN
Charles W. McManis
Organist, Walter E. Miller
V-10. R-11. S-11. B-1. P-654.
PEDAL 3": V-1. R-1. S-2.
16 SUB-BASS 44
8 Sub-Bass
GREAT 3": V-4. R-4. S-4.
EXPRESSIVE
8 MELODIA 61w
DULCIANA 61m
4 PRINCIPAL 61m
2 DOUBLETTE 61m
SWELL 3": V-5. R-6. S-5.
8 BOURDON 61w
SALICIONAL 61m
4 FLUTE h 61m
II MIXTURE 122m



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 reviews, past-program columns.
 10th, major news-announcements.
 15th, advance-programs, events-fore-
 cast.
 20th, dead-line, last form.
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THE AMERICAN ORGANIST
Richmond Staten Island
NEW YORK, N. Y.

1: 17-19
 31: 12-17
 38: 8-12
8 OBOE 61r
 Tremulant
COUPLERS 13:
 Ped.: G-8-4. S-8-4.
 Gt.: G-16-8-5 1/3-4. S-16-8-4.
 Sw.: S-16-8-4.

Crescendos 3: G. S. Register.
 Reversibles 1: G-P.
 Blower: 1/2 h.p. Orgoblo.
 No combons. New chests, console,
 and action; pipework old, with Johnson
 Mixture, all revoiced.

Donald D. Kettring's Repertoire

Westminster Presbyterian, Lincoln

• As noted on July page 221, Mr. Kettring's five choirs have celebrated the completion of another year. In the following repertoire, g indicates the girls' choir, b boys', h highschool girls', s senior boys' and girls' choir, * the current numbers that were also used last year; anthems by the adult choir carry no letter indication (a in combinations). Christmas and Easter numbers in common repertoire are omitted.
 Andrews, Hail to Lord's anointed
 Praise my soul the King*
 To whom then will ye liken*
 Arkhangelsky, O Gladsome Light-s
 Bach, Blessed Jesu-h*
 Near Thee would I
 I would beside my Lord
 Jesu Joy of man's-s
 Jesu who didst ever guide-h
 O Jesu Son of God-h*
 Song of the pilgrim-s
 Bantock, Let us now praise-b*
 Barnby, Sweet is Thy mercy-s*
 Beethoven, Prayer-h*
 What holy calm-s
 Bortnyansky, Cherubim Song-s*
 Brahms, How lovely is Thy
 Lord lead us still*
 Brown, Only begotten Son*
 Clokey, Christ is risen-s*
 Gloria in excelsis*
 The Palms-s
 Christiansen, Beautiful Savior
 Thine be the glory*
 Today there is ringing-s
 De Koven, Recessional
 Dickinson, Beneath the shadow
 By early morning light-ac
 Joseph's lovely garden-ab

List to the lark*
 Nightingale awake-abghs
 Silence of the night-abgh
 Thy word is like a garden*
 Douglas, He who would valient-b*
 Elgar, Aspiration-h*
 Farrant, Lord for Thy tender-s*
 Fleming, Lord dismiss us-g
 Franck, Blessed are they*
 Gaul, All praise to God-ah
 Goldsworthy, Dawn in the garden-ah
 This is the winter morn-ah
 Goss, Praise the Lord-ah
 Gounod, Gallia-ah
 Handel, O Father hear us-g
 Thanks be to Thee-b*
 Haydn, We Thy people praise-b*
 Holst, Turn back O man*
 Ireland, Greater love
 Jacobs, Brother James air*
 Kettring, At the Name of Jesus-abghs
 God be in my head-ab*
 Glory Processional
 Sanctus for two choirs-as
 Thy hand O God
 Lockwood, All Thy works praise*
 Lutkin, What Christ said
 Marchant, Judge Eternal-s*
 May, Rejoice ye pure in heart-b
 Mendelssohn, Hear my prayer
 If with all your hearts-g
 Lord is a mighty God-as*
 Monk, Praise the Lord-ah*
 Mozart, Sleep my little Prince-g
 Nageli, Hushed and still-s*
 Protheroe, King of love-as*
 Laudamus
 Purcell, Children of the heavenly-g*
 Sing unto the Lord*
 Roberts, Seek ye the Lord-as*
 Rogers, Seek Him that maketh*
 Rossini, Inflammatus
 Saint-Saens, Praise ye the Lord-abghs
 Scull, Rise up O man-b*
 Shaw, With a voice of singing*
 Sibelius, Onward ye peoples-abghs
 Stainer, Sabbath Bells-g
 Tallis, All praise to Thee-s*
 Tchaikowsky, Heavenly Father
 Thiman, Lord while for all-b
 Vulpius, Praise to our God*
 Wellesley, Jesus we look to Thee-b
 West, All people that on Earth*
 Whitney, Processional
 Wick, Beautiful Savior*
 Williams, King's Highway-ag
 Wilson, Approach my soul

Everett Tutchings' Repertoire

Sts. Paul & Andrew Methodist, New York

• The Church made extensive improvements recently that have reflected in the music program. The antiquated solo-quartet idea gave way to the vastly better chorus choir, and the auditorium front was revised to allow for a correct chancel. The chorus increased last year from 22 to 30, with an average attendance of 25. Mr. Tutchings says his list shows "a lot of old war-horses, but the congregation is paying the bill; they

have a right" to hear what they like best. In addition to the adult chancel choir of 30 (12-7-5-6) there is an antiphonal choir of 14 girls of high-school age. The list covers two seasons; anthems used both seasons are marked*; anthems sung by both choirs together are marked†. As usual, Christmas and Easter numbers common to all repertoire are omitted.

Andrews-g, Build thee more stately

-h, Lord of all being*

Bach-d, From heaven above†

-h, Jesu Joy of man's*

-h, O Savior sweet

Bairstow-co, King of love

Beach, Lord of the worlds above

Beethoven-o, Heavens are declaring*

Brahms-g, How lovely

Chapman, All creatures of our Lord

Christiansen-va, Beautiful Savior

Coleman-hn, My God how wonderful

Daniels-a, The Christ Child

Davies-hn, Had we but hearkened

De Koven-g, Recessional

Dickinson-h, Beneath the shadow

-h, Joseph's lovely garden†*

-h, List to the lark*

-h, White lilies of our Lord

Dvorak-g, Blessed Jesu*

Elgar-hn, Ave Verum

Eville-g, God so loved the world

Fletcher-hn, Ring out wild bells

Floyd-l, At Thy table Lord*

Foot-e-a, Still with Thee

Foster-g, O for a closer walk

-g, Souls of the righteous

Franck-o, Psalm 150*

-g, They are ever blessed

-g, Welcome dear Redeemer

Gaines-o, Lord is my Shepherd (q)

Garrett-o, Prepare ye the way*

Gaul-g, Great and marvelous

Gilbert-h, Beyond starry skies

-h, Gold frankincense myrrh

Godfrey-hn, Be ye all of one

Gounod-o, Lovely appear*

-g, Sanctus

-g, Send out Thy light*

-g, Unfold ye portals†

Greenfield-h, Blessed be Thou*

Gregor-h, Hosanna†*

Gritton-l, Welcome Yule†

Handel-g, And the glory

Behold the Lamb of God

Glory to God*

Harwood-hn, Let all the people*

Haydn-o, Heavens are telling

Holst-l, Turn back O man

Ireland-ls, Greater love

James, I am the vine

-o, I have considered

Johnson-j, Song of victory†

Jones-hn, Lo he comes

Kremser-g, Prayer of thanksgiving

Macfarlane-g, Ho everyone

-g, Open our eyes

Mendelssohn-g, I waited for

Mozart-z, Alleluia*

-g, Gloria 12th Mass*

Mueller-vh, O give thanks†

Noble-g, Souls of the righteous

Parker-hn, In heavenly love*

-hn, I will set his dominion

Robertson-gc, All in the April

Roberts-o, Seek ye the Lord*

Rogers-g, Beloved if God

-o, Seek Him that maketh

Rowley-co, Praise*

Rossini-o, Inflammatus

Schubert-g, Great is Jehovah

-o, Lord is my Shepherd

Shaw-gc, Fanfare for Christmas

-gc, With a voice of singing

Shelley-g, King of love*

-g, Savior when night

Stainer-t, Fling wide the gates*

Tchaikowsky-h, Pilgrims Song

Tooke-h, Gone are the shades

Wagner-g, All praise to God

-h, O fount of love

Weaver-l, Spirit of God

West-h, Woods and every

Whitlock-co, Sing praise to God*

Woodman-l, Humanity is one

Yon-l, Twas in the moon

Cantatas

Clokey-d, When the Christ Child

Gounod-o, Gallia

Mendelssohn-h, Hear My Prayer

Stainer-t, Crucifixion

Girls' Choir

Bach-h, Now thank we all

Gluck-h, Gracious Savior

-h, Savior like a shepherd

Goss-h, O Savior of the world

Hofmann, Song of praise

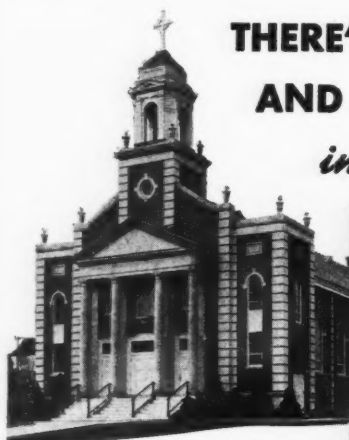
Holler-h, Jesus meek and gentle

Mueller-vh, Prayer to the Unseen

Willis-vw, Sing unto the Lord

Wheaton-h, Christmas Folksong

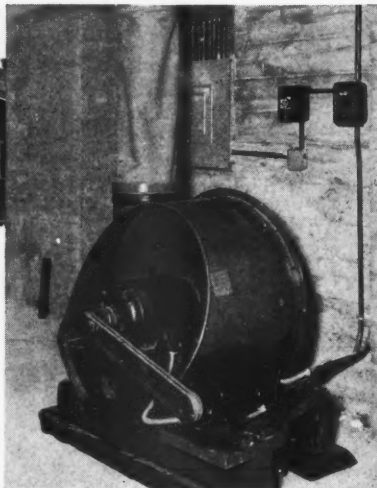
The complete list from October 1938 to June 1940 included 75 anthems of which 26 were new in the 1939-40 season. Girls' choir sang 11 anthems



Wethersfield, Connecticut, is an old New England town that dates back to early colonial history.

The Sacred Heart Parish has recently dedicated their new church, "Church of Corpus Christi." A new organ with a Spencer Orgoblo was included in the plans. Thus modern architecture and modern equipment combine to provide pleasure and comfort to the residents of this old New England parish for years to come.

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alone, 10 with adult choir. During the two seasons 24 vocal solos and 8 duets were sung.

ORGAN SELECTIONS

Only the American selections are included here as organists already use enough imported music.

Bedell-vs, Reflections in Crystal
Borowski-j, Sonata 1

-a, Sonata 3

Candlyn-a, Divinum Mysterium

Coerne-o, Beside Still Waters

Demarest-h, Pastorale Suite

Dethier-j, Aria

Diggle-uw, Exultate Deo

-o, Materna

Diton-g, Swing Low

Edmundson-j, Bells Thru the Trees

Floyd-j, Antiphon on Litany

Foot-a, Night

Gaul-j, Daguerreotype

-j, Easter on Mt. Rubidoux

-h, Fughetta

-j, Hebrew Prayer

Greenfield-h, Prelude Olden Style

James-o, Meditation Ste. Clotilde

Kinder-j, Exultemus

Kreckel-j, Gloria in Excelsis

MacDowell-a, Nautilus

Matthews-h, Adoration

-o, Aughton

-g, Festival Prelude

McAmis-h, Dreams

McKinley-h, Amsterdam

-h, Italian Hymn

-h, St. Clement

Milligan-a, Mooz Zur

Noble-a, St. Ann; St. Kilda.

Parker-g, Risoluto

Rogers-g, Andante Fantasia

Stoughton-uw, Where Judea

Voris-h, Praeludium

-h, Service Prelude

Woodman-g, Epithalamium

Yon-j, Christmas in Sicily

-j, Christ Triumphant

-j, Gesu Bambino

Mr. Tutchings used 136 organ numbers during the two seasons.

Dr. Walter Keller

American Composers: Sketch No. 53

• Another fairly long and entire honorable career has come to its close. Dr. Keller died July 8 at his home in Chicago, to which he had returned after a season in California. He was born Feb. 23, 1873, in Chicago, graduated from the American Conservatory, Chicago, in 1894, and went to the Leipzig Conservatory for further studies, taking organ with Piutti and Homeyer, composition with Jadassohn.

In 1898 he joined the faculty of Northwestern University School of Music; became organist of St. Vincent's Catholic Church, Chicago, in 1903; retired from Northwestern in 1904; in 1906 became teacher of organ and theory in the Sherwood Music School and was advanced to the post of director in 1911, which position he retained to the end; in 1912 he became dean of the music department of DePaul University; in 1916 he earned his F.A.G.O. certificate and was awarded his Mus.-Doc. degree by DePaul; in 1918 he retired from St. Vincent's and in 1920 from DePaul; in 1922 he became organist of the Fifth Scientist from which he retired in 1938.

His first wife was Anna Marie Talbot whom he married in 1900 and who died some years ago; he married again in 1938, Helen Morris Barnes, who survives him together with his two daughters and two sons by his first marriage. His father was a Methodist minister and his funeral services were conducted July 10 in Ravenswood Methodist.

His published organ compositions:

Consummation—j-1933, 50¢

Evening—tj-1922, 60¢

Fulfillment—j-1933, 50¢

Morning—tj-1922, 60¢

Romanza—s-1908, 50¢

All are in the nature of melody pieces, easy to play, and suitable for use by any organists wishing to pay a little tribute to the memory of a brother organist with a long and honorable career in the realm of church music.

"Just Imagine It—

• 1940, and we are infested in Europe by Hitler and his tribe. To what abysmal depths human nature can descend! If all the money which is being lavished on Death were used for the good of the living, what a world it might be," writes Reginald Whitworth from Sheffield, England. The fact is that all the trouble being made in the world today is perpetrated entirely by politicians. Isn't it time to kill off the whole pack of them and start afresh, before they instead have killed off all of us? Incidentally, Mr. Whitworth's book, *The Electric Organ*, is once more delayed by war conditions; a new and enlarged edition has been in preparation for many months. The original edition is entirely out of print.

Birds of a Feather

• "Meeting last night at Tammany Hall the New York Democratic county committee adopted without dissent a resolution pledging its full support to president Roosevelt in his campaign for

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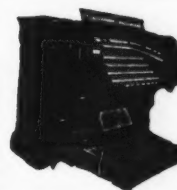
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reelection." Did anybody say New York's Tammany Hall was not running things? Who was chosen by servant Roosevelt as his campaign manager? Maybe you ought to know it's E. J. Flynn of Tammany Hall's New York.

Wants to Buy Console

• A reader proposes to build an organ for himself and his wife (both are organists) in his own home, and wants to secure a three-manual console at minimum cost. He has just built himself a home, so there is not much money left; but in time he hopes to build himself a complete three-manual organ along special lines of his own. Any reader who can furnish leads as to where a three-manual console, or other organ parts, may be secured at little or no cost is invited to pass the information along. Address J.E.A. c/o T.A.O.

Bethuel Gross

• has been appointed to the George Williams College, Chicago, to organize a department there to teach the same sort of church music-school activities he himself originated some years ago and is now continuing in St. James Methodist, Chicago. "The first year will be devoted to teaching how theory, harmony, ear-training, sight-singing, composition, piano classes, voice classes, and choir techniques may be presented to that vast majority of people who are interested in music aside from becoming teachers. The entire school program—namely, the discovery, development, and consummation of every type of artistic talent found outside the music-school or conservatory—will be presented under the academic supervision of George Williams College." All students taking the course in the College will be assigned as assistant instructors in the St. James music-school, thus gaining actual practise in their studies. Mr. Gross' St. James school has increased its curriculum to 23 courses, handled by 26 instructors; the enrolment last year was 259.

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Harry Welliver

Mus. M.
State Teachers College
Minot North Dakota

Julian R. Williams

St. Stephen's Church
Sewickley Pennsylvania



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

• CATHARINE CROZIER

New York World's Fair
Sept. 29, 6:30
Buxtehude, Chaconne; Choralprelude;
Fugue C.

Bach, Four Choralpreludes; Fugue G.
Hindemith's Sonata 1
Vierne, Divertissement
Hanson, Vermeland
Jepson, Pantomime
Widor, 5: Toccata

• DR. JOHN A. GLASER

Lutheran Church of Savior, Brooklyn
Sept. 11, 18, 25, 7:55
American-Composers Series

*Albert D. Schmutz, Christmas Prelude;
Lead Kindly Light; Beautiful Savior.

*H. A. Matthews, Melodie; Sortie; Communion; Pastorale.

*G. B. Nevin, Praeludium; Will o' the Wisp; Autumn Memories; Toccata Dm.

• KENNETH GOODMAN

New York World's Fair
Sept. 21, 4:30

Purcell, Trumpet Voluntary D
Arcadelt, Ave Maria
Ravanello-j, Christus Resurrexit
Boellmann, Ronde Francaise
Bach, Two Choralpreludes
Prelude & Fugue Em
Vierne, Berceuse
Faulkner, Carillon
Saint-Saens, Deluge Prelude
Edmundson, Vom Himmel Hoch

• VIOLA LANG

New York World's Fair
Sept. 13, 4:30

Mendelssohn, Son.1: Allegro
Handel's Concerto 10
Clerambault, Allegretto
Bach, Toccata F
Widor, 5: Andante Cantabile
Guilmant, Son.1: Finale

• DR. ROLLO F. MAITLAND

Wanamaker's, Philadelphia
Sept. 11, Alfred Hollins Program

Concert Overture C
Benediction Nuptiale
Song of Sunshine
Andante D
Spring Song
Concert Toccata

As noted elsewhere, this recital is given in Dr. Hollins' honor on his 75th birthday.

• CLAUDE L. MURPHREE

University of Florida, Gainesville
Sept. 22, 4:00

Matthews, Toccata Gm
Massenet, Thais Meditation
Yon-j, Primitive Organ
Stoughton, Chinese Garden
Bach, Fantasia & Fugue Gm
DeLamarter, Carillon
Mulet, Thou Art the Rock

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Vierne, Arabesque; Scherzetto.

Foster, Massa's in the Cold Ground
Vierne, 1: Finale

This marks Mr. Murphree's 15th anniversary at the University and exactly repeats his program of Sept. 20, 1925, the first given by him on the new 4-72 organ built by the then Skinner Organ Co., now Aeolian-Skinner Organ Co. Aside from two summers spent in study with Edwin Arthur Kraft and Marcel Dupre, and one winter in the Guilman Organ School, Mr. Murphree has continuously carried out his duties as University organist.

• MARY LOUISE WRIGHT

New York World's Fair
Sept. 1, 6:30
Mascagni, Intermezzo
Karg-Elert, Thy Will be Done
Skilton, American Indian Fantasie
Wood, Canzonetta
Wright, Passacaglia & Fugue
Widor, 5: Toccata
Bach, Son.G: Allegro
O Sacred Head
Toccata F

Donald Bellah

• has been appointed chairman of fine arts, Texas Wesleyan College, Fort Worth, Texas. He is a pupil of Dean Frank B. Jordan, Illinois Wesleyan University, where he earned his Master's degree in June.

Books Wanted

• A reader wants copies of two books:
The Organ, C. F. Abdy Williams;
Complete Recitalist, Herbert Westerby.
Any reader having either or both to sell, please address W.I.L. c/o T.A.O.

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G. O. S. Scholarships

• Examinations for scholarships in the Guilman Organ School, New York, will be held Sept. 27; a scholarship includes all regular courses, lecture courses, and playing-membership in the master-class. The Hugh Ross choirmaster course begins next month.

Widor-Schweitzer Bach

• A reader offers for sale his five volumes of the Widor-Schweitzer edition of Bach's organ works; this is the edition that was stopped by the first world-war, though the five volumes completed include virtually all but the choral preludes. Address A.M., c/o T.A.O.

Correction

• "I see by August page 254 that I am supposed to be 'on the shelf' from over-work. If you could see me wielding a scythe and fork on a Connecticut hillside you would realize this is a slight exaggeration. After ten solid years of summer-work and teaching, I found myself tired and in need of a rest this spring. Fortunately I was able to arrange for a vacation this year through the cooperation of the Juilliard Summer School and Winslow Cheney. If such had not been possible I would have taught as usual," writes Hugh Porter from that Connecticut hillside of his.

Like Figures?

• Says the New York Times, Old Trinity is "one of the largest land-holders in this city." The Church has made public its finances.

\$40,000,000. Value of all Trinity-parish church properties (as figured by the politicians but, woe to them, not taxable).

\$38,150,600. Value of rentable real estate producing income (these properties are taxed by the politicians).

\$2,715,254. Gross income for 1939 from rentals etc.

\$616,075. Net income for 1939, after payment of taxes, repairs, maintenance.

\$435,080. Spent to maintain Old Trinity and its seven chapels.

\$70,300. Donated to charities outside Trinity parish.

\$658,000. Spent to maintain the parish churches in 1935 (which was \$223,000. more than in 1939).

\$160,000. Spent for outside charities in 1935 (which was \$90,000. more than in 1939).

\$130,000. Annual tax levied by politicians in 1935.

\$654,000. Annual tax levied by politicians in 1939.

Frederick W. Smythe

• died July 22 in a hospital in New York City after several months illness, aged 68. For seventeen years he had been a tenor in the choir of the Cathedral of St. John the Divine, assisted in the choir-school work, and served as organist for a time during the illness of Dr. Miles Farrow in 1931. Since 1932 he had been organist of the Chapel of the Incarnation, New York. He is survived by his widow.

Mrs. Isabelle Pearson Fuller

• of Bethlehem, Pa., died July 30 at her summer home in the Pocono Mountains, aged 56. She was born in Duluth and had been organist of three churches there between 1902 and 1914; for 22 years she was a member of the Bethlehem Bach Choir.

Pietro A. Yon Compositions

• Among new compositions recently completed by Mr. Yon are a "Funeral Mass and Absolution" for three equal voices, to be sung in St. Patrick's Cathedral this month; and another mass, "Pauper et Humilis," for four mixed voices, unaccompanied, also to be performed this season. Mr. Yon's "Te Deum Laudamus," for chorus, organ, and orchestra, is now in course of publication. There is also a "Missa Eucharistica" for quartet, organ, and orchestra, written for the 1941 Eucharistic Congress to be held in St. Paul. G. Schirmer is publishing a "De Profundis," for eight-part men's chorus, and "Pater Noster" for chorus and soloist.

Who Was George Stevens?

• George Stevens, Cambridge, Mass., was an organ-builder. If any of our readers can furnish information about him it will be very welcome.

Who Was John Brown?

• John Brown, Wilmington, Del., was an organ-builder. A 3-35 tracker organ by him is still in use in Mobile, Ala. If our readers can furnish details of his career it will be appreciated.

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Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- E. POWER BIGGS
Berkshire Symphonic Festival
*Handel's Concerto 2
Bach, Sheep May Safely Graze
Toccata & Fugue Dm
Miscellaneous Choralpreludes
Fantasia & Fugue Gm
*Vivaldi's Concerto Am
Brahms, Rose Breaks into Bloom
Reubke's Sonata
Hindemith's Sonata 3
Bach, Passacaglia
- ARTHUR R. CROLEY
Central Methodist, Detroit
Handel, Concerto F: Mvt. 1
Bach, Three Choralpreludes
Prelude & Fugue D
Weinberger, Six Bible Poems
Gaul, Wind and the Grass
Edmundson, Vom Himmel Hoch
- ROWLAND W. DUNHAM
University of Colorado
*Bach, Prelude & Fugue Am
Dearest Jesus We Are Here
DeLamarter, Carillon
Mendelssohn, Son.4: Allegretto
Karg-Elert, Harmonies du Soir
Franck, Piece Heroique
*Vierne, 1: Finale

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Miles, Drink to Me Only
Bird, Oriental Sketch
Grainger, County Derry Tune
Bach, Son.1: Allegro
Handel's Water Music
Diton, Swing Low
Widor, 2: Pastorale
Schminke, Marche Russe
*Bach, Toccata & Fugue Dm
Callaerts, Intermezzo
Schubert, Serenade
Guilmant, Son.5: Allegro; Adagio.
Schumann, Canon Bm
Bach, Bist du Bei Mir
Vierne, Scherzetto
Clokey, Little Red Lark
Saint-Saens, Deluge Prelude
Hyde, Le Bonheur

- EVERETT J. HILTY
University of Colorado
*Yon-j, Hymn of Glory
Reger, Passion Chorale
Karg-Elert, Legend of Mountain
Schubert, Unfinished: Mvt. 1
Stoughton, Dreams
Yon-j, Primitive Organ
Wagner, Tannhauser Excerpts
*Bach, Toccata-Adagio-Fugue C
Vierne, Berceuse; Carillon.
Hilty's Doric Sonata*
*Bach, Prelude & Fugue Em
Dvorak, New World Largo
Grieg, Dance of Elves
Pratella, Gothic Cathedral
Guilmant, Son.7: Dreams
Stoughton, Pygmies
Fletcher, Fountain Reverie
Karg-Elert, Allegro Moderato
Clokey's Fireside Fancies
*Hanff, Ein Feste Burg
Walther, Jesu Meine Freude
Buxtehude, Fugue C
Douglas, Heartily I Yearn
Stabat Mater Dolorosa
Bach, Toccata Dm
o-p. Clokey's Symphonic Piece
*Bach, In Thee is Joy
Prelude Bm
Saint-Saens, Nightingale & Rose
Bingham, Intercession
Cathedral Strains
Widor, 6: Adagio; Cantabile; Finale.
The above programs by Dean Dunham
and Mr. Hilty are from a set of 15 Sunday
and Wednesday recitals, June 23 to Aug.
18.

- WILLARD IRVING NEVINS
New York World's Fair
Schumann, Sketch Fm
Clerambault, Air for G-String
Boellmann, Ronde Francaise
Erb, Sonata Mater Salvatoris
Bach, Fugue G
Whitlock, Son.Cm: Canzona
Bingham, Unto the Hills
Rogers, Son.Em: Scherzo
Bonnet, Chant de Printemps

- ERNEST WHITE
Germanic Museum, Boston
For Harvard Summer School
Vivaldi's Concerto G
Rathgeber, Aria Pastorella
Fiocco, Adagio
Martini, Air con Variazioni
Handel, Con.4: Allegro
Krebs, Ach Gott Erhoer
Walther, Two Choralpreludes
Kellner, Was Gott Tut
Luebeck, Prelude & Fugue E

Complete-Bach at Columbia

• E. Power Biggs will give his complete-Bach series on the new Aeolian-Skinner in St. Paul's Chapel, Columbia University, New York, during October. The dates: Oct. 7, 8, 9, 14, 15, 16, 21, 22, 23, 28, 29, 30; the hours will be 8:00 p.m. on Mondays and Wednesdays, 5:00 p.m. on Tuesdays.

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T.A.O. SPECIFICATIONS

- V—VOICE: An entity of tone under one control, one or more ranks of pipes.
- R—RANK: A set of pipes.
- S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
- B—BORROW: A second use of any Rank of pipes (Percussion excluded).
- P—PIPES: Percussion not included.
- DIVISIONS**
- A—Accompaniment h—harmonic
- B—Bombarde h—high C*
- C—Choir l—languid
- D—Antiphonal m—metal
- E—Echo m—mouth-width
- F—Fanfare mc—middle C*
- G—Great o—open
- H—Harmonic pf—prepared for
- I—Celestial r—reeds
- L—Solo rs—repeat stroke
- N—String 2r—two rank, etc.
- O—Orchestral s—scale
- P—Pedal s—sharp
- R—Gregorian s—spotted metal
- S—Swell s—stopped
- T—Trombone sb—stopped bass
- U—Rueckpositiv ss—single stroke
- V—Positiv t—tapered to
- Y—Sanctuary t—tin
- VARIOUS**
- h—bars
- b—bearded
- b—brass
- bc—bottom C*
- c—copper
- c—cylinders
- cc—cres. chamber
- d—double
- f—flat
- fr—free reed
- h—halving on

SCALES, ETC.

- 4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
- 14"—Diameter of cylindrical pipe.
- 41"—Scale number.
- 42b—Based on No. 42 scale.
- 46-42—46-scale at mouth, 42 at top.
- 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
- 2/9m—Mouth-width covers 2/9th of circumference of pipe.
- 1/4u—Mouth cut-up is 1/4th.
- 17h—Scaled to halve on the 17th note.
- Dynamics indicated from ppp to fff.
- Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
- Ph, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top C* is still above the high octave but need not be considered here; each octave begins on C and ends on B.
- CCC-16", CC-8", C-4", c-2", c-1", c-6", c-3",

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